# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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## NYM CRINKLE'S FEUILLETON

**Joe Jefferson's Personality—Rip in Everything—The Embroidery of Bob Acres—Henry Lee's Angela—Miss Lytton's Gelatinous but Inadequate Sweetness—Swooning in Sweetness and Beaming in Sorrow—Salvini's Success—How Rice Handles His Corseted Cohorts and Burlesques the Baton—Modern Burlesque from the Waist Down.**

Mr. Jefferson, it has been clearly said by the most intelligent of his critics, leaves nothing to chance. "No actor," says this writer. "ever trus ed less to impulse. No actor ever afforded a more striking and conclusive example of the essential law that in dramatic art everything must be carefully planned and prepared and nothing left to chance."

I believe this statement to be strictly true, and being true it brings Mr. Joe Jefferson clearly within the definition of an artist. For all art is an endeavor of the adjusting reason, not a paroxysm of the sensibilities.

But it remains to be asked here, as it has been asked a thousand times before, if there be not something in the great soul of the man or woman equipped with the functions to do great work, that transcends at times all painstaking reason with the uplifting and unconscious power that knows no method?

It is upon the affirmative answer to that question that hangs all the meaning and all the efficacy that for ages has gone with the word "genius."

Mr. Jefferson is so unmistakably a planner and preparer of all the minutæ of expression; he so deliberately weighs and adjusts and fits and polishes, that his method merits the name of manufacture rather than of creation.

I was more than ever struck by this on Monday night in watching his Bob Acres again. I do not deny the art with which this characterization is elaborated and finished.

But I thought the charm of it for the audience was not in the evolution of a Bob Acres, but in the exhibition of a Joe Jefferson. Whatever graces or embellishments Bob Acres wore had been worn by Rip Van Winkle. There was the same beamy, irresolute smile; the same doubting repetition of the phrases ("You—don't—say so"); the same break in the speech; the same endeavor of a weak mind (seen in Rip) to comprehend an idea by repeating the words; the same dreamy pauses; the same sly play upon words; the same weakness of spirit, and really almost the same cadences and inflections.

This persistence of personality despite the change of character is to my mind indicative of the fact that Mr. Jefferson has followed the popular weakness which prefers his personality to the assumed characterization; and mainly because he has found it easier to do that than to do the other thing.

The word "actor," if it have any meaning at all, has the meaning that in former times always attached to it, and it implied that he who bore the title endeavored to assume some other character than his own.

If it has not that significance it has none. All men are more or less themselves in real life. But in art the actor tries to be some other fellow.

Mr. Jefferson, it seems to me, like Denman Thompson, has found that it pays best to be himself.

No one desires less than myself to depreciate Mr. Jefferson. But at the same time I should like to see his status fixed among the great comedians, and the only way to fix it is to discuss independently of all personal considerations. His most brilliant admirer insists that the kindly personality of the man which beams through all the work of the actor, is the spirit and evidence of genius.

If it is, then I have got my sense of the verities of things mixed.

To my mind this persistent and amiable personality which dominates and colors with the same identity everything that Mr. Jefferson does, is a badge of artistic weakness, whatever else it may be as a personal trait. I hold it to be a fault in Bob Acres that he continually suggests Rip Van Winkle. I hold it to be an artistic vice in Mr. Jefferson that he should cling to the mannerisms of Rip when Rip is not in question, simply because those mannerisms got a laugh in Rip.

In Mr. Jefferson's hands the play of The Rivals suffers a pleasant but wholly inexcusable inversion. The result is very much like asking Meissonier to elaborate the unimportant figure in the corner of the Hogarth picture, so that the minute details of that figure will detract from the general excellence of the work. Bob Acres is embroidered out of all relation to the group.

The production of Angela at the Madison Square authors' matinee presented Mr. Henry Lee as a dramatist. The result was not altogether encouraging. The play betrayed an ignorance of human nature that was appalling The story is built up on no *motif*. Its situations are dramatic enough, but there is no warrant for them. An uxorious old husband is jealous to the point of mania without reason, and revengeful to the edge of frenzy without stimulus. An Italian bravo is bloodthirsty and vindictive to the point of assassination without sufficient cause, and a pure wife is wrought upon to the most absurd degree without having been for one moment unfaithful.

Salvini, who played the part of the bravo, carried the piece by his pure Italian vivacity and his bare legs. Miss Lytton failed in everything but good looks.

I don't think I ever saw gelatinous sweetness so inadequate. She had a part in which she ought to have won commendation for intelligent ingenuousness, at least; but it was not intelligent because it was insipid and meaningless and monotonous. She looked like a Peri; she acted like a wax figure.

When she stood still and kept her mouth shut, she reminded me of Emerson's matchless lines; for whether she stood or sat, or only cast a shadow, she conferred a blessing of beauty on the earth.

But she was not there to stand still mutely. Acting is something more. The contour of her head reminds you of Keats' Selene or Thorvaldsen's Venus. The modelling of her neck and shoulders sets your statuary wild. She looks, in her gray, half Greek, half French robe, like Helen of Troy. Her Milo arm has a thousand sensuous curves in it, and her dreamy face haunts you with its lambent expression that can no more be translated than you can translate the pathos of a nocturne of Chopin's or put into words the subtle mystery of Coleridge's Christobel.

But alas! that's all.

Criticism, were it confined to the eye, would be mere rhapsody.

It has to be not only ocular, but oracular. Beauty is one thing and duty is another; and beauty in the harness of endeavor makes a thousand appeals to our sentiment and our chivalry which the critic has to ignore, unless the stage is a show-window and not an arena.

Miss Lytton succeeded in attracting a great deal of attention. I believe she received unusual instruction in Anarchy and was coached for weeks in Angela. The whole company in Mr. Mackaye's play bowed down helplessly to her lambent authority, and her audience, dazed and bewildered by her Directory dress and Greek head, forgave her with a noble madness for that which she did not do. From that moment her neck and shoulders became celebrated, and in the chivalric hearts of Steele Mackaye, Mr. Sanger and Mr. Harry Lee there was a large and tender faith in the dramatic ability that must be hiding somewhere under so much comeliness.

Up to date it is hiding there still. The second exhibition did not reveal ability distinctly. Miss Lytton's role was a combination of the ingenue and the heavy woman of the stage. She is required to assume the sweet frankness of utter innocence and act the resolution and misery of despair. She handled both poles of this battery with the same placid monotony and the same unruffled vacuousness. She swooned in sweetness and she beamed in sorrow. She climbed the stormy heights of passion like a frightened gazelle, and she shone on the top of tragedy like a wax candle. She moved through jealousy like one of Canova's nymphs. She offered herself and her honor on the altar of her husband's senseless rage like Mary's lamb.

I could not help feeling a generous pity for Mr. Harry Lee as this play wiggled through its own difficulties only to betray its inadequate basis and display its incompetent agents.

Mr. Salvini, by mere amplitude of personal charm, swept the story along. His pictorial pantomime, his Italian vivacity, his earnestness, only made the lackadaisical wife and the inhuman husband more unreal.

Mrs. Potter has engaged Miss Lytton. This is a bravery I did not expect. If Miss Lytton sticks to the Directory dress, it will be fatal to Mrs. Potter's claims of personal beauty.

We have got to add Angela to the list of plays now before us. The list includes four current acknowledgments of sheer ignorance on the part of the dramatists of human nature. The plays show that the makers have obtained their knowledge of the world we live in from the green-room and the flies.

How differently Mr. Ed. Rice handles beauty and art. He came with his corseted cohorts on Tuesday night to the Bijou. His appearance put a new face on that languishing establishment. The orchestra swelled with instruments. The stage throbbed with houris. The proscenium was wreathed in flowers. The boxes were jammed with Boston men who had come in the rear of the Amazonian army. They lifted their hands in concert when Nanine or Elise or Maud winked at them. The aisles were choked with flowers. The procession of ushers bearing baskets and cards to Nanine and Maud lent animation to the scene during the whole evening. And Mr. Ed. Rice conducted! Ah! have you ever seen Mr. Ed. Rice conduct a burlesque? What nervous energy! What reckless and indiscriminate rapidity of baton! He conducts an orchestra on the lightning-change system, and Gus Kerker, half hidden under the chair, conducts him.

All this beautiful chaos is called The Corsair. Upon my word, I don't know why. It might have been called The Episcopacy, or The Prohibition Party, or The Conflict of Evening Journalism, or A Speech by George Francis Train. It had the coherency of the *Herald*, the glitter of broken crockery, the boisterous cussedness of a stampede, the iridescence of a rainbow and the soft soothing influence of an Irish funeral.

When Mr. Ed. Rice climbed into his seat and gave the signal, presto! the stage was full o woman. It was a whirling phantasmagoria of woman. She came voluptuously from the waist down She has been evoluting her swelling hips in the domain of burlesque for thirty years, and now she isn't much else in burlesque. So swelling is she in this latest reach of development that it takes six men from Boston to appreciate one example. She arrived en masse, pink, pearly and crimson, from the waist down. She involuted, convoluted, dissoluted. She was all leg. She beamed, interpreted, touched, fascinated, refined, from the waist down. She made pictures, marches, groups, tableaus, cartoons. She won the hearts of her countrymen and she filled the eye—from her waist down.

Never, never, was anatomy given such an apotheosis. Never before did adipose so generously fill the trunks of art. Never before did the stage heave and throb from the waist down.

To use an expression from the prize-ring, it was drama "below the belt," and therefore, in the chivalry of the prize-ring, we must not hit it.

But let us commend the superb sagacity of Mr. Rice. When he finds female loveliness from the waist down, his first move is to prevent her from saying anything.

Great is the artistic muzzle.

Silence is truly golden here. Fancy, if you can, the intolerable wreck that would have ensued if these supernal figures had been given anything to do or say from the waist up.

I suppose that the domain of Art, from the waist down, must be respected in its one matchless duty.

And that duty—let us honor it—is to keep step and keep mute.

I bow to these beauties of the Bijou; for the most of them have been taught to keep their mouths shut. When in the future evolution of burlesque all speech shall have been eliminated and nothing but flanks remain, then, and not till then, will art reach its highest conception of a drama without words, and the eternal silence of voluptuous perfection will fall upon the stage, broken only by the creak of Nanine's high-heeled shoes and the whirr of Mr. Rice's baton.

NYM CRINKLE.

MRS. JAMES BROWN POTTER.

### Heavy Bidding.

The sale of seats for the first-night of Mrs. James Brown Potter's engagement at the Fifth Avenue Theatre on Oct. 31, took place yesterday (Wednesday) afternoon at that house. John Draper acted as auctioneer, assisted by Barton Key and H. B. Lonsdale, of Mrs. Potter's staff. Harry Miner occupied a box, while prominent journalists, actors and society people filled the auditorium. From the first the bidding was spirited. Of the lower boxes one had been reserved. The choice of the others began at $100, and ended at $400, at which it was knocked down, it is believed, to Frederick Gebhard, who was in the audience. Box D was the one chosen. Box C was then sold for $200, and Box A for $385, at which price it was knocked down to Joseph Pulitzer, of the *World*. The choice of the upper boxes began with $50, a modest bid from Marshall P. Wilder; but before the little humorist could turn about it had been sold for $100. The others went at about the same price, with the exception of one, sold to E. Tyson for $60. Benjamin Wood bought Box 9. The top boxes were sold to Tyson for $8 apiece. Bidding for seats in the orchestra began modestly at $5, and ran up to $10 50, at which price sixty-four seats were knocked down to Nathaniel Roth. Mr Roth is connected with the theatre, and the seats he chose were for the press. Eight seats were next sold to a Mr. Pontin for $20 apiece. Harry Miner bought four seats at $10 each, and Mr. Tyson bought about fifty at $10 and $10 50 each. It is quite probable that the sale of the entire house, which did not conclude until late, realized $4,000.

## At the Theatres.

MADISON SQUARE THEATRE—ANGELA.

Baron Del Monte.....Henry Lee
Camillo, Count De San Felice.....F. M. Burbeck
Minutoli.....Fred. Everill
Torcelli.....Harry Weaver
Jacquino.....C. P. Flockton
Salvatori.....J. Findlay,
Gaetano Memmone.....Alexander Salvini
Laura.....Florence Windram
Angela De San Felice.....Genevieve Lytton

This season's series of Authors' Matinees at the Madison Square began on Tuesday with the presentation of a play, accredited to L. Ottomeyer, the stage manager of the Thalia, and Henry Lee. The profession had been invited and responded in numbers. Indeed, the audience was chiefly made up of players, wherefore Angela received a kindlier greeting than it would have received or been entitled to under other circumstances. Prejudice to the contrary notwithstanding, a house full of actors is always the most cordial, if not always the most discriminating, that can be assembled to witness the initial work of a fellow-professional.

Angela is a tedious collocation of sporadic situations, connected by fustian dialogue, illustrated by melodramatic characters, and telling a distorted, spasmodic, motiveless, purposeless story. The spectators were at times excited to a point of enthusiasm by the acting, but it is safe to say that they were thoroughly bored by the play itself. Effective as some of the incidents were when viewed by themselves apart, they were utterly lacking in reason and authority when it was considered that there was scarcely one of them which developed naturally or rationally from the plot. The scheme of the collaborators seems to have been to pile every sensational and thrilling situation they could think of into the play, for fear it might be their only opportunity of getting their stock of material before the public. Angela is therefore helplessly loaded down with a burden of bathos, bombast and bosh that rendered critical examination profitless and the earnest endeavors of several intelligent actors futile.

On the Madison Square stage such a piece as Angela is entirely out of place. Even were it a skilful production of its class, it would be equally inappropriate, for this refined and aesthetic playhouse is not a congenial abiding-place for coarse fibred melodrama. The people that attend its performances are people that think. The sort of drama to which Angela belongs appeals specifically to the class of playgoers that do not think. It is possible that Messrs. Ottomeyer and Lee, were they to bereave their bantling of a large portion of its superfluous rot and rhodomontade, compress it within reasonable limits and cut out the last act altogether, might find a demand for it among the people that patronize the so-called "popular" theatres. Even in that quarter it would suffer by comparison with a great many other cheap dramas that have demonstrated a better *raison d'etre*.

From the mass of trite and twaddling talk and circumlocutory action we have been able to extract the following outline of the story. The scene is laid in Naples about twenty-five years ago. Angela de San Felice has married, out of gratitude, the Baron del Monte, a person who is a little of everything so far as nature goes, and nothing in particular where consistency and truth are concerned. Their marriage relations are merely nominal, and it is possibly for this reason that the baffled spouse is actuated to do many absurd and incomprehensible things. Angela's cousin, Camillo, falls in love with her, and what may be termed a moral flirtation ensues during the husband's absence from Naples. Angela, who is an insipid little imbecile, kisses her lover and tells him to go away and fight for his country. Instead of following this good advice he stays and gets into trouble with the husband, the wife and the police. A Neapolitan vagabond named Memmone, who owes Del Monte a grudge, attempts to assassinate the Baron. The latter makes use of his wound to accuse Camillo, who has been prowling around the house, of the crime and thus avenge his honor—which doesn't need avenging. Camillo is jailed and sentenced to die. The wife appeals to the husband in vain to have justice done. Memmone, for the sake of Angela, who once befriended him and whom he beloves, determines to free Camillo by confessing his guilt. In the last act it appears that the revolution of the people of Naples has taken place. Camillo and Memmone are free and the Baron is behind the bars. Memmone at the wife's request gets him out. Camillo starts seaward amid thunder and lightning in a small boat whose bottom has been bored full of holes at the Baron's instigation. Then the husband watches the sinking of the craft from a terrace with his wife, to enjoy her agony at the lover's death in the waves. But Memmone swims out, saves Camillo and fetches him ashore. The Baron attempts to stab Angela, but he dies in a fit before the business can be done. Camillo and Memmone, betraying no trace of their immersion, appear, and the lazzarone makes a critical inspection of the deceased Baron's remains, while the lovers jump into each other's arms

This wordy mass of rubbish was illumined by the acting of Mr. Salvini. True, his part was the best in the piece, and it belonged to the order known in the professional vernacular as "fat," and because of his surroundings he naturally assumed an advantageous prominence. Nevertheless Mr. Salvini's personation was exceedingly clever, and quite justified the vehement and acclamative approbation that occasionally rewarded it. He made the lazzarone Memmone a peculiarly graceful and powerful characterization. His handsome, devil may-care insouciance; his flashes of tragic passion; his waves of pathos and tenderness, and his fascinating bravado were the rapidly alternating phases of a many sided picture. Memmone has the heart of a lion, the rags of a beggar and the pride of a king. He is fearless, faithful as a dog to the woman that has befriended him, and revengeful to the death where he is wronged—he is a swart, comely, dirty, impudent vagabond, with enough wit on his tongue to appeal to our sympathy and in a certain degree to our admiration. Mr. Salvini was thoroughly in the spirit of the role, and the only regret is that his achievement was associated with a play that there is not much likelihood of seeing again. He was recalled many times in the course of the afternoon.

Miss Lytton is a feast for the eye, and she garnished the repast on the occasion with a classical arrangement of the hair and some limp and clinging gowns. The first was so long in front that she had to pay more attention to holding it up to avoid tripping than to her acting. Thence on she proceeded to change her dresses with bewildering frequency and incongruous effect. She emerged from her bedchamber in a garment of plush and gauze; she pleaded with her immovable husband in loose white draperies, and she eventually found her true-love in fluffy black with low neck and short sleeves. In her acting—if acting such feeble fluttering can be called—she showed neither intelligence nor power. Where she should be ingenuous she was insipid; where she should be dramatic she was monotonously boisterous or meaninglessly incoherent. As a *figurante* or an artist's model Miss Lytton has a great future before her. As an actress of parts requiring intellectual grasp and emotional sympathy she is a complete failure. If Miss Lytton was negatively offensive, Mr. Lee as the Baron was positively so. His make-up may have been artistic in intent, but it was a guy in effect. In the effort to give vraisemblance to the fire-eating old Italian he became grotesque. His performance was exaggerated and clumsy. He uttered his lines for the most part at galloping speed, with singular absurdities of intonation and senseless inflectional affectations. Mr. Lee's bad performance did more to show up the faults of the play than anything else, because the Baron is the pivotal part in it and on the manner of its representation hangs what little probability there may be in the plot.

Mr. Burbeck gave a straightforward and manly performance of Camillo. Mr. Everill showed how much a skilful and experienced actor can do with even so small a character as the judge, Minutoli. Mr. Weaver and Mr. Flockton in minor roles were careful and conscientious.

Angela, other than on artistic grounds, is objectionable. The scene between the husband and wife in Act Four borders on indecency, while the prayers of Angela and the Baron to God in Act Five, the former imploring that her lover may be saved from the deep, and the latter that he may sink to the bottom, are unmistakably blasphemous.

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Rice's Burlesque company were to have appeared in the burlesque Corsair at the Bijou on Monday night, but to permit further preparation the event was postponed to Tuesday evening. There was a large house, chiefly composed of men with high collars and low foreheads. The proscenium was decorated with flowers, and great floral gifts for the shapely principals streamed steadily down the aisles during the performance.

Corsair is as imbecile as most of the miscalled burlesques of to-day. It has no story, no wit, no point, no humor—nothing save nudity and slang and silliness to recommend it. Time was when burlesque meant something; it means nothing now but legs and lungs. It is supposed that Corsair was intended as a humorous perversion of Byron's poem. If so the resemblance ends with the intention merely. Mr. Rice by popularizing exhibitions of this class has killed all love for genuine burlesque. They bear the same relation to the real thing that the pictures in the *Police Gazette* bear to the paintings of Bougereau. The nude in art we do not object to; but the nude in an apotheosis of imbecility is rank and smells to Heaven.

Mr. Rice's comedians are noisy and idiotic. They make festive jokes about the color of their whiskers, they give realistic illustrations of nausea at sea, and they generally deport themselves in a fashion that might be said to be more appropriate to an audience of newsboys than a convention of dudes. We do not say that Mr. Rice's Corsair is vicious. But we do say that it is ineffably stupid and puerile. If it "goes" it will be because there are more people who are entertained by noisy buffoonery, naked incompetency and gaudy tinsel than because there is any real merit in the show.

Mr. Rice's music, of which there are some twenty numbers, is all trite and of the cheap music-hall pattern. He beats time for it in the leader's seat as a baby, strapped in a high chair, shakes his rattle. His *baton* flies up and down with lightning rapidity and a sublime disregard for the singers and band. To us Mr. Rice's metronomical convulsions were the most amusing, nay the only amusing, feature of the exhibition.

Annie Summerville plays the title role. She is an awkward, big-limbed woman, with no talent and no clothes worth mentioning. Louise Montague practices with her calliope voice on the aural sensibilities of the spectator until he is driven to the verge of distraction. Rosa Cooke, the old woman of the party, is the only one who seems to understand the requirements of the burlesque business. Kate Hart is the sole comely woman of the bevy, so far as features are concerned. Frank David made us tired with his exasperatingly cast-iron efforts to be funny. Edward Morris' buttermilk brogue long ago became an unmitigated nuisance. It should be chloroformed like the cow-bell telephone.

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The reappearance of Joseph Jefferson in The Rivals, at the Star Theatre on Monday evening, was evidently considered the dramatic feature of the week, the critics and chronic first-nighters being well represented. It is but fair to assume that the inimitable personation of Mrs. Malaprop by that sterling old actress, Mrs. John Drew, had not a little to do with drawing the large and brilliant audience.

We have no desire to lecture Mr. Jefferson for his version of Sheridan's masterpiece. We simply object to the piece being billed as The Rivals, without any mention of the elisions and alterations on the programme. The acting of Mr. Jefferson as Bob Acres is certainly a most delightful exemplification of comedy humor. It has been urged with some measure of justice that he lacks histrionic versatility. His methods and personality bear a decided similarity, whether he appear as Golightly, Caleb Plummer, Bob Acres or Rip Van Winkle. Still, in some respects this pronounced individualism rather enhances the intrinsic merit of his art. Since he first gained prominence in the dramatized version of Washington Irving's rum-drinking Dutchman, he has exhibited rare discrimination in the avoidance of roles not suitable to his peculiarites of style and temperament. Mr. Jefferson imbues the cowardly squire with the same geniality and refined humor that wins the sympathies of an audience for every character he assumes.

The Mrs.-Malaprop of Mrs. John Drew is unrivalled on the American stage. Every phase of the character is brought out with the legitimate employment of pure comedy methods. The sentimental side of the old dowager, her affectation of elegant language, the absurd mistakes in the use of words she does not know the meaning of, her old fashioned courtesy, her embarassment at Lydia's conduct toward the Captain—every mood and situation is enacted by Mrs. Drew in a manner that could hardly be surpassed. Geoffrey Hawley was a nonchalant but scarcely a brilliant Captain Absolute. Edwin Varrey was somewhat mechanical in the first interview with his obstreperous offspring, but his simulation of alternate irascibility and joviality gained in naturalness and unction as the piece progressed. The Lydia Languish of Emma Vaders was endowed with too much tragic intensity, which brought the impersonation dangerously near the border line of burlesque. Nor did Barton Hill shine with great lustre as Sir Lucius O'Trigger in the opinion of those who had seen John Brougham in the part. George W. Denham was a capital David. Thomas Jefferson as Fag and May Woolcott as Lucy deserve commendation. The Faulkland of McCulloch Ross, however, was rather commonplace.

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The Kerry Gow was presented at the Windsor on Monday night to a good audience. Joseph Murphy's impersonation of Dan O'Hara is an easy and natural type of the generous and high-mettled Irishman to be found in many provincial districts of the ould sod. The leading lady, Stella Teuton, acted the part of Norah Drew. In the course of the play occurs a declamatory description of a horse race. This was delivered by Miss Teuton in a manner indicative of much elocutionary culture. A well-balanced and superior general cast contributed to make this excellent play a source of great enjoyment. Patrick Drew fell to the share of H. D. Byers, while J. P. O'Keefe made a capital Major Gruff. Charles Waite impersonated Raymond Drew very pleasantly. Valentine Hay was adequately presented by J. M. Colville.

The play was prettily staged—the smithy, with its real forge, real horses and real shoeing, made an effective stage picture.

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Article 47, with Clara Morris as Cora, drew a large but not especially enthusiastic audience at the Grand Opera House on Monday evening. The role is one of Miss Morris' best creations; possibly so considered because it is an erratic, weird and somewhat unintelligible character, and is fittingly adapted to her peculiar talents. That she is personally a wonderful woman, possessing natural abilities of an uncommon order, admits of no dispute. As an actress she is decidedly original, unconventional, and is at all times realistic and sympathetic.

The supporting company was only fair and should be strengthened. B. R. Graham was awkward and unpleasing as George Duhamel. Walter C. Kelly as Victor, Verner Clarges as Dr. Combes, and Giles Shine as De Breine were commendable. The comedy bits supplied by E. A. McDowell as the eccentric Potain afforded much amusement and elicited considerable applause. Mrs. Octavia Allen was clever as Madame Gerard. Lilla Vane looked well and acted fairly as Marcelle. This (Thursday) evening Rene will be produced for the first time in New York. It is an adaptation of D'Ennery's Martyre, by Clinton Stuart. Thatcher, Primrose and West's Minstrels next week.

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At Niblo's Monday night Denman Thompson opened to a very large house in The Old Homestead. The star and his company were heartily greeted. The songs were encored, and the drily humorous sayings of the Yankee farmer created plenty of laughter. The last act is now set so as to show the interior of the homestead kitchen and a Winter exterior.

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The Merry War was given at the Third Avenue Theatre on Monday evening by the Wilbur Opera company. The operetta was well staged and the singing all round was creditable. Susie Kirwin as Elsa made many admirers, and Mme. Diard's performance of the Countess Violetta was excellent. The hit of the evening was made by W. H. Kohnle as Balthazar Groot. He received several calls for his excellent acting. The chorus was good. Next week Edwin Arden in Eagle's Nest.

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The Henrietta in its fourth week is crowding the Union Square. This wholesome, hearty comedy is the most agreeable feature of the season thus far.

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Jim the Penman is likely to go beyond the term originally intended for its revival at the Madison Square. The houses are steadily numerous and the demand for seats in advance is reported to be gratifyingly large.

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Dockstader is answering the Shakespeare-Bacon conundrum *en silhouette* this week, while the old features of the programme continue to be as popular as ever.

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The Marquis has carried the public by storm and the Casino is resorted to by crowds. There is much to enjoy in this light and tuneful operette as it is presented by this enterprising management.

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Harbor Lights is running still to good business at the People's.

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The Mouse Trap has met with no more success from the public than THE MIRROR predicted it would, although an opposite view was taken by several of the daily journals. In justification of our opinions the announcement is made that the play will be succeeded on Monday next—after a run of only two weeks—by a revival of Robertson's Caste. The author's son is directing rehearsals, and the original business will be seen on the New York stage for the first time.

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The Lyceum's double bill, The Great Pink Pearl and Editha's Burglar, is having a royal share of popularity. There will be a change in a few weeks, owing to arrangements for the production of Messrs. DeMille and Belasco's new play.

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A Dark Secret, with its 5,000 cubic feet of Croton, remains the bill at the Academy. The melodrama's longevity is based on the aquatic sensation.

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Large gatherings are to be found every night at the Park, laughing at the fun of The Leather Patch and enjoying the clever acting of Mr. Harrigan and his assistants.

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The Arabian Nights will be kept on for another week at the Standard. The burlesque in its improved form is meeting with favor.

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George S. Knight begins an engagement in Rudolph at the Fourteenth Street Theatre on next Monday night.

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As in a Looking-Glass is running to full houses at the Fifth Avenue. Mrs. Langtry will continue to appear in this play until the termination of her engagement.

## The Musical Mirror.

Chickering Hall on Monday evening was crowded to its utmost capacity by a throng of concert-goers eager to greet the first appearance of the young Italian violinist Signorina Teresina Tua. The young lady comes to us with an excellent European reputation as a virtuoso of the highest rank, and in the main fairly justified the forecast of her merits with which the journals have been filled for some time past. The performance opened with Beethoven's fine Egmont overture, well though not very spiritedly played by a small orchestra, under the baton of Mr. Van der Stucken. The first appearance of the fair debutante at the artists' door was welcomed with a storm of applause which might well delight, though it must have a little disconcerted, a young and presumably timid girl at this her first step on American ground. The same uproarious plaudits attended her performance to the echo throughout the evening. It was doubtless, in great part, genuine, though a skilled ear might detect traces of that trained and prepense enthusiasm now grown to be part of the organization which marshals the supporting cohorts of rival concert halls on the occasion of an important debut.

As seen on Monday evening Miss Tua appears a slight, graceful and pretty girl of some twenty summers, modest, pleasing and notably self-possessed. Her interpretation of Bruch's beautiful concerto in G minor showed her to possess great refinement of method and charming feeling, with a dash of youthful and girlish originality which gives her work a special charm in harmony with her engaging personality. Her tone is pure and delicate, though not as broad and firm as it may be hoped to become with increasing age, training and physical vigor. Where technical difficulties have to be conquered, as in the second movement of the concerto, the auditor misses the prompt attack, the strong masculine grasp of the bow which we have learned to expect from the greater and older masters of the instrument. In rapid passages her tone is sometimes a little thin and scratchy, and the intonation a trifle wavering. But in the fine pathetic cantabile measures of the first movement her genuine feeling and poetic treatment were as conspicuous as delightful.

Ernst's Air Hongrois, with variations, is a show-piece, valuable mainly as an occasion for the display of technique, in which Miss Tua has yet much to learn, and is, on the whole, not a very interesting composition. But Wieniawski's Legende, and Sarasate's Zapateado were charmingly played, the latter in especial with a certain light and tricksy grace in which the girlish musician appears likely to excel.

Chopin's concerto for pianoforte, in F minor, was excellently given by Alexander Lambert. It was a refined and correct rather than a strong interpretation, but marked by extreme delicacy of technique, without that trace of coldness and monotony which attended his earlier work in his first seasons.

A good performance of Bird's Gavotte and Weber's Euryanthe Minuet closed a most enjoyable though brief performance. It would have been still more thoroughly enjoyed by the packed audience if the Hall attendants had had the foresight to open the upper windows. Asphyxia and aesthetic appreciation are, to a certain extent, incompatible.

John Hazelrigg is meeting with great encouragement on every side as his advent in the stellar field approaches. The veteran David Hanchett, who is his dramatic sponsor, writes the young actor that, as the Tramp in One Million Dollars, he need fear no rival in his line of business.


STAR THEATRE.
MONDAY, NOV. 7,
MR. HENRY IRVING,
MISS ELLEN TERRY,
and the Lyceum Company.
FAUST
MEPHISTOPHELES.....MR. HENRY IRVING
MARGARET.....MISS ELLEN TERRY
EVERY NIGHT EXCEPT SATURDAYS,
MATINEE, FAUST, SATURDAYS
SATURDAY NIGHT, Nov. 12,
THE BELLS AND JINGLE.
SATURDAY NIGHT, Nov. 19,
LOUIS XI.
Box-Office open Thirteenth street entrance Monday Oct. 24, at 8 o'clock A. M., for the sale of tickets for the first two weeks. Reserved seats $3 and $2; family circle, $1 and 50c. General admission, $1.
Seats also booked by letter to C. E. HOWSON, Star Theatre.

WALLACK'S THEATRE, Broadway and 30th St.
Under the direction of Mr HENRY E. ABBEY.
Evenings at 8:15. Saturday matinee at 2:15.
THE MOUSE TRAP. THE MOUSE TRAP.
By SIDNEY GRUNDY, ESQ.
Characters by Messrs. Osmond Tearle, E. D. Ward, Charles Groves, Sam Sothern, Misses Rose Coghlan, Enid Leslie and Mrs. Abbey.

ACADEMY OF MUSIC, 14th st. and Irving place.
Every evening at 8. Matinee Saturday at 2.
A. J. MURPHY.....Manager
Elaborate production of the latest and greatest London Melodramatic Success,
A DARK SECRET. A DARK SECRET.
Superb scenery, elegant costumes and appointments, surpassing in realistic effect anything ever attempted on the American stage.
THE GREAT HENLEY REGATTA SCENE.
THE GREAT HENLEY REGATTA SCENE.
with real rowboats, steam launches, racing shells, etc. beautiful steam-launch on a stage flooded with
5,000 CUBIC FEET OF REAL WATER.
COMPANY OF EXCEPTIONAL STRENGTH.
Reserved seats, 30c., 75c and $1. Family Circle, 25c. General admission, 50c.

CASINO. Broadway and 39th Street
Mr. Rudolph Aronson - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
The charming comic opera,
THE MARQUIS.
Splendid cast. Chorus of 50.
John J. Braham, Musical Director.
Roof Garden Promenade Concert after the opera.
Seats secured two weeks in advance.

STANDARD THEATRE.
EVERY NIGHT. EVERY NIGHT.
Wednesday and Saturday matinees.
The Greatest of all Spectacular Burlesques, written and designed by Alfred Thompson,
THE ARABIAN NIGHTS;
THE ARABIAN NIGHTS;
Or, Aladdin's Wonderful Lamp.
By the IMPERIAL BURLESQUE COMPANY.

DOCKSTADER'S.
Evenings at 8:30. Saturday matinee at 2:30.
Mr. LEW DOCKSTADER - - Manager
Mr. EDWARD E. KIDDER - - Acting Manager
MERRY MULTITUDES.
CLEVELAND'S WESTERN TRIP.
SHAKESPEARE or BACON, WHICH?
FALL OF NEW BABYLON.
Dockstader's "Hasty Man" New Songs and Singers.
GILT EDGED MINSTRELSY.

14TH STREET THEATRE.
Corner 6th avenue.
MR. J. W. ROSENQUEST, - - - Sole Manager
Matinee Saturday only, during this engagement.
MINNIE PALMER.
In two plays. A double bill.
THE RING AND THE KEEPER,
and
MY SWEETHEART.
Oct. 24 - G. S. KNIGHT in RUDOLPH.

UNION SQUARE THEATRE.
Under the management of J. M. HILL.
The Comedians,
ROBSON AND CRANE
Under management of J. M. Hill and Joseph Brooks,
In a Comedy in four acts, entitled
THE HENRIETTA.
By Bronson Howard.
Every Evening at 8:30. Saturday matinee at 2.

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Bowery near Canal Street.
Frank B. Murtha - - - Sole Proprietor
One week only.
Mr. JOSEPH MURPHY
in
KERRY GOW
and
SHAUN RHUE.
Every evening at 8. Matinees Wednesday and Saturday.

STAR THEATRE.
Broadway, cor. 13th street.
Evenings at 8. Saturday matinees at 2.
MR. JOSEPH JEFFERSON
as
BOB ACRES
in
THE RIVALS.
SUPPORTED BY AN EXCELLENT COMPANY.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. French.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
CLARA MORRIS
In a Repertoire
Next week—Thatcher, Primrose and West.

H. R. JACOBS' THIRD AVENUE THEATRE.
Reserved Seats 20c. to $1. Seating Capacity 2300.
Matinees Monday, Wednesday, and Saturday.
Crowded at every performance.
This Week, WILBUR OPERA CO.
Oct. 24—EDWIN ARDEN in EAGLE'S NEST.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - Sole Manager
Evenings at 8:30, Saturday Matinee at 2.
SECOND YEAR.
Enormous success of the wonderful play,
JIM THE PENMAN,
with the original cast.

HARRIGAN'S PARK THEATRE.
MR. EDWARD HARRIGAN, - - - - Proprietor
M. W. HANLEY, - - - - - - - Manager
EDWARD HARRIGAN as JEREMIAH McCARTHY in his Original Local Comedy,
THE LEATHER PATCH.
Dave Braham and his Popular Orchestra.
Matinees Wednesday and Saturday.

LYCEUM THEATRE, 4th Avenue and 23d Street.
DANIEL FROHMAN, - - - - - Manager
LAST WEEK BUT ONE. Begins at 8:15
THE GREAT PINK PEARL.
THE GREAT PINK PEARL.
THE GREAT PINK PEARL.
THE GREAT PINK PEARL.
Preceded by.....EDITHA'S BURGLAR.
Tuesday, Nov. 1—THE WIFE.

FIFTH AVENUE THEATRE.
Proprietor and Manager, - Mr. John Stetson
Evenings at 8. Saturday matinee at 2.
MRS. LANGTRY,
Accompanied by Maurice Barrymore and her Own Company, in her great production,
AS IN A LOOKING-GLASS.
Beautiful Scenery and Stage-settings.
Tuesday afternoon, Oct 25, Special Matinee—Benefit of Actors' Fund. Seats on sale Thursday, Oct. 20.

## The Giddy Gusher.

It seems to me the last use I would ever make of a baseball club would be to marry it. But Miss Dauvray thinks otherwise. She brought her season, her company and herself to a short stop. It's to be hoped she loves it. I have seen Mr. Ward. He used to ride through the gates of the Polo Grounds on the box of an open barouche, with his stalwart legs dangling over the lamp on the side of the carriage. The team was a gallus affair when manned by six on the inside and the short and long stop flanking the driver.

* * *

I remember reading a pathetic article about Miss Dauvray's almost hopeless condition in a morning paper, and finding her on the soft side of a pine plank at a ball game that afternoon. The day following the tearful type told me she was twined in a sheet and had tan-bark in front of her house, and the next day she sat in the sun on the Polo Ground three hours with the thermometer at 120 degrees in the shade. Miss Dauvray combined fatal illness with baseball in a truly wonderful manner. I might have known that something more than the wild delight of witnessing the national game brought that lady off a death bed so often; but I was very much taken back at the grand result. It seems such a feeble finish to a flourish to catch on to a short-stop.

* * *

Now, there's my beloved Hopper, about the longest long-stop that ever tackled a ball. If he saw fit to drop his profession and get his living running for bases or trying to hit a bat, my devoted attachment for him would collapse like a peck of spinach in a pot of boiling water.

I feel well disposed toward Mr. Ward. I played him to lose every time, and I won. I always coppered his party, and he always sustained my judgment. Therefore I felt interested in his marriage. So I interviewed little Johnny Jumpup, an enthusiastic baseball authority. Johnny is eleven years old and never misses a game. I found Johnny peeking through the cracks of the fence at Jerome Park the last day of the races and told him to jump in and I'd take him home.

* * *

"Horse races ain't not half as good as baseball," began Johnny.

So we struck the favorite subject the first thing. I found he knew the bridegroom, but could not place Dauvray so well. He had heard Ward was married to the spangled woman-fish. Miss Beckwith, that Barnum had last Summer.

"Has he married jest a plain gal?" asked he.

"I hardly think Miss Dauvray would admit as much as that," said I. "He has married a young woman who ran a theatre here last year, and I'd like your opinion of such a match."

"Well," returned Johnny, "it'll be hunkey fur her. The grand stand will be her pie."

"I hardly follow you."

"I mean it'll be a free racket fur her. No fifty cents o' her'n will grease that old box-office no more."

"Then I am to understand that the lady has made an advantageous match?"

"You bet! She sees all them games fur nothin'. Wardy wouldn't let his wife pay to see him play. He's no deuce-high chap. He's a man; he ain't a monkey. She'll keep house fur the Giants, I s'pose, an' ride off in the kerridge wid 'em after they've got licked. That's one thing I like in Wardy's gang—they ride off jest as proud when the other clubs get away wid 'em as if they was all Sullivans."

* * *

This settles it. I congratulate Miss Dauvray. She's got a prize if Johnny Jumpup's estimate of character is in any degree correct

* * *

I get about a dozen letters a month from girls with the footlight fever. One answer does for all; but my advice is particularly directed this morning to a little Philadelphia girl who wrote me this week. She says she is seventeen, and, ever since she can remember, the stage has been her one object in life. She can't remember as far back as I can, then. I remember, when I was six months old, being mortified to death at having a belly-band pinned on me by the nurse in presence of the minister. There was no hankering after the ballet in me at that age. I longed for clothes. I cried from outraged modesty the first month of my life, when my mother took my dress off before company to show how my vaccination took.

But little Marie, it seems, pined for the footlights and the fitful chorus before she was weaned. She says she has a good home; all she wants; parents who oppose her craze to go on the stage; and she adds that if she once left home she doubts if she could go back to it. Then, for Heaven's sake don't leave it. Rest content with the happiest lot you will ever find—a good home and loving father and mother. Her vaulting ambition is not entitled to much anxiety lest she get a tumble, for she asks if it's necessary to have her voice cultivated for the chorus. Judging from several choruses I have listened to lately, I should say, emphatically, No. But, Lord, little girl, do you know the miserable existence you are contemplating with envy and desire? As the loved and cherished daughter of a good home, you have a position and a place in the world; you are somebody. As a chorus-girl you would pass tiresome days hanging round dark theatres. You would get eternally scolded by a tired, nervous leader. You would have a thousand anxieties and annoyances that could never reach you in private life. You would be snubbed by the superior members of the company. You would be lightly looked upon by the world outside. You would be indignant at the consideration in which the men who seek the chorus-girls would hold you. You would live in poor and cheap quarters, as the honest chorus-girl is obliged to, because, for all the hard work and weariness of a life like this, there is only enough salary coming to you to live on the plainest way upon.

* * *

Alas for it! the world is full of pretty young girls without homes, without the sheltering arms of a father, without the guiding hands of a mother—poor, friendless girls who know the bitterness of poverty and the hard task of self-support. Leave the position of chorus-girl to one of them, and spare yourself the awful grief of looking back from so troubled a life upon a tranquil, happy home you can never reach again.

* * *

If you could read, Marie, some of the letters that continually reach me from young girls who have struggled for long, weary seasons in choruses, who don't get on, who are despondent and miserable, who wish to know if I know anyone with a helping hand to lift them into better positions, who tell heart-breaking tales of their privations and sufferings—you would about as soon think of going into a sausage-machine as into a chorus. You say you ask my advice in preference to anyone else's. Take it. Stay at home in Philadelphia and have nice scrapple for breakfast, and go riding with the dear family in your pleasant park; make the old man take you every night to see that lovely opera, Bellman, and bless your God that you are not a chorus-girl with about one chance in a thousand of ever being anything else.

* * *

Once in a while my advice is taken. I advised the very blonde Miss Fetter to try the effect of darker hair with her delicate pink seashell style of beauty. She has done so, and with the best results. One could hardly believe it was the Widow of the first-night, the change is so great.

Miss Fetter is a charming actress. I have seen her in tragic characters, playing with great force and effect. Here she is, with an infectious laugh, doing comedy with equal ability, down at the Union Square. One of the best played parts in that splendid piece, Henrietta, is that of the Widow Opdyke by Selena Fetter, and I congratulate her on her great success and her new hair—for nice as her bonnie blonde locks are for private use, her delicate coloring requires a stronger frame for exhibition behind the footlights.

* * *

I tell you the actresses are well up in all the dodges favored by the other sex. We all know how Ed. Gilmore shoulders a gun and straps on a game-bag, fills his pockets with shot and tramps off for a day's shooting, promising the boys at the Brunswick a game supper on his return. He goes over to Tompkins Market and Harry Zahn picks out all the birds shot in the neck or head, and E. G. fixes up a story to fit each hole and trots up-town, a prodigy of a sportsman, to feast the boys on his spoils.

* * *

Has not Stetson been seen to wipe his brow as he tugged a string of fish from the wagon in front of the Globe, and told his Boston constituents the exact spot where he caught every speckled son of a trout he had with him? To be sure. And didn't I overhaul a party of aesthetic females, belonging to a New York theatre, sitting lonely and forsaken at a little depot on the Northern road, while an army of freckled country boys skirmished the woods for forest leaves?

"There's some splendid crimson vines on that hill over yonder," said the station-master.

"Is there?" said one of the enthusiastic leaf-gatherers. "We'll send that boy the minute he gets back. I wouldn't climb that hill for a farm."

All the same, that night one of 'em told an actor in the company she "must have walked a hundred miles, but she'd had a splendid time; never found such beautiful leaves any season before."

* * *

Oh! the men don't beat us much at pious frauds.

THE GIDDY GUSHER.

## Miss Jewett's Troubles.

The benefit given in aid of Sara Jewett at Philadelphia on Friday last was a disappointment financially, the receipts reaching only a small figure. Burr McIntosh, of the *Press* of that city, who projected the testimonial and did most of the work in carrying it out, nevertheless deserves the thanks of Miss Jewett's friends for his personal and unselfish efforts in behalf of the affair. Mr. McIntosh was for five weeks associated with Miss Jewett on the stage in Miss Claxton's No. 2 Called Back company, a couple of seasons ago. In explanation of certain matters connected with the benefit performance, Mr McIntosh sends us the following statement:

"Last Friday a benefit was given in this city to Sara Jewett, which was not a success. It has been said 'on account of bad management,' which may be true. When that article appeared in the *Sun* Oct. 4, I appreciated its baseness, but knew that Miss Jewett was in want. The idea of a benefit suggested itself. Mr. Zimmerman offered the Chestnut Street Opera House and all accessories. By telegraph Colonel McCaull said he would gladly do all he could. On Sunday, Oct. 9, every newspaper in the city gave the benefit a good show in both the advertising and reading columns. Not knowing Miss Jewett's address, a letter was forwarded to her, care of Mr. A. M. Palmer, on Friday, Oct. 7, Monday, Tuesday and Wednesday of last week I waited to hear from Miss Jewett. From many people came the cry that she had denied in a New York paper that she was in want. For that reason there was a lukewarmness manifested by many. The only thing to do was to wait for a letter from Miss Jewett, but receiving none by Wednesday night I was compelled to proceed without it. Every paper in the city had a good reading notice of the programme Thursday and a short one on Friday. A brief letter of acceptance and thanks was received Friday morning—too late for publication. Not willing to give too long a programme, many were not asked. Mr. John S. Clarke and company were asked to participate, and Mr. Richard Mansfield and company. The managers of both said their stars were too ill to appear, and though the members of both companies were asked to appear, none volunteered. I could not but recall several evenings two years ago, when Mr. Mansfield's leading lady was in distress (from a nervous shock), when in the company with Miss Jewett, and how the latter, though in poor health herself, sat up till five o'clock in the morning nursing her, and often afterward proving herself a needed friend. Of all the companies in the city there were but four representatives in front, and outside of these, who paid fifty cents general admission, not one cent was paid by any. The receipts were $234 and the expenses $95, leaving a total of $139. Besides this, Mr. George W. Childs gave $100 for a box and the Philadelphia Elks gave $50 for another, making a total of $289

"Those who did tender their services did so freely and with their whole heart. Messrs. Zimmerman and Nixon gave their theatre and aid; Colonel McCaull, Samuel H. Speck, J. L. Carncross and Messrs. E. Rosenbaum and W. J. Gilmore all gave their willing consent. The programme was an excellent one, and comprised Messrs. Wilke, Hopper, Macdonough and De Angelis, of McCaull's company; selections from The Smith Family, under the direction of composer Samuel H. Speck; Hughey Dougherty, who was the first to volunteer; A. S. Phillips in selections from Job Lots; the Francois, caricaturists, and P. C. Sbortis, the banjoist. They were all well received.

"A letter was received from Miss Jewett Sunday, Oct. 16. It was written as to a friend, with no thought of publication, but I trust a perusal will lead to a benefit worthy of New York City and the dramatic profession. If it does, the failure here will not have been without its reward. I enclose extracts from this letter, written by a proud and suffering woman, whose cup of sorrow has often filled to overflowing. During the five weeks that I was professionally associated with Miss Jewett I learned to appreciate her womanhood and noble character, and also learned of her misfortunes. I can only hope that my poor attempt here will lead to a testimonial which will interest every member of the profession of which Sara Jewett was such an ornament."

The extracts from Miss Jewett's letter read as follows:

CLIFTON SPRINGS, N. Y.,
Friday, Oct. 14, 1887.

I am afraid when Mr. Palmer forwarded me your letter, enclosed in a very kind one from himself, instead of saying anything, I hid my face in my pillow and some very big tears of gratitude to you and thankfulness to God filled the silence with a fullness of feeling too great for expression.

I have said very little about myself since my long illness, and have tried rather to keep away from people, knowing that I could do nothing to add to any one's pleasure and feeling so depressed at my own inability. For a long time I tried to "keep up," but it was no use and only made it harder for me when I did break down. My illness was not caused by "overwork" so much as by trouble, anxiety, responsibility and financial complications and losses. You know something about them from two years ago, but nothing has grown better or mended and time has only made them worse. I tried and tried to pull matters into shape, even to ask help, but—well, I could not stand it—the strain was too hard and lasted too long. I did not have brain fever, but I came very near it.

I have been here nearly six months, and was gaining steadily until that dreadful fire of the Metropolitan Storehouse. It was an awful shock to me, for I am not strong. I had made arrangements to dispose of some of my valuable china and furniture to defray expenses for mamma and myself until I was able to begin work. We lost *everything*, my entire professional wardrobe, shoes, wigs, *everything*, even all my own clothes except what I brought here; all the souvenirs from Mr. Longfellow, Mr. Vedder, Mr. Charles Reade, from friends at home and abroad—things I can never replace. The doctor did not tell me for many days. I think it was this blow which brought me again before the public, and suggested the idea of giving me a "benefit." It was certainly the reason I was willing to accept what my companions and the public were willing to offer me, and under the circumstances I felt that I could do so without hurting my pride or self-respect.

I have had the pleasure of playing for others many times during my professional life, but as to asking aid of the Actors' Fund, I never thought of such a thing. I certainly have too many friends to make it necessary; but I will say that in the days of my health and prosperity Miss Maude Harrison and myself collected (in two days) and handed to Mr. Palmer fifteen hundred dollars for the Fund.

And to this last blow—I mean the article in the *Sun*—it nearly killed me. I think it was the most wicked and cruel thing ever published. Fortunately I am where I need not speak for myself, and have been here long enough to make the charge impossible. There is but one feeling here at the Sanitarium, where I have many friends, and that is indignation. There have been between seven and eight hundred people here since I came, patients and guests, and all of them have seen me constantly, and most of them know me. It would be absurd if it were not so cruel. It only increases my desire to get well to prove by my promise that I am perfectly myself, mind and body.

I must try not to think of it, for it has retarded my recovery, and I have but one object in life now—to get perfectly well. I was so weak when I came here that I could not walk, and for months I was wheeled about in my invalid chair—indeed, I have had to go back to it the past week; but I walk a little every day. It would seem very strange for you to see me so weak, and you would not wonder that I did not care to be in New York. I shall stay here until I am perfectly well.

There are so many things I want to say, but it has taken me two days to write this letter. I have parted with all my jewelry, and my cottage is heavily mortgaged. This Summer I rented it, as we could not afford to live in it.

* * * * * * *

Can you know from this long record of pain and disappointment, and for me deprivation, what a generous thing you have done for a poor and sick woman? Do you feel what a weight you have lifted from such a weary heart? Do you know, I almost did not want to get well—I did not have courage, and one thing after another came until it seemed as though my heart would break, and you know I have not been a coward. But lately it seems as though my troubles had found a voice and an answer. They have taken me nearer to my Heavenly Father and I have learned to love and trust Him more. I see here, every day, how much comfort and happiness religion can bring to lives that would be nothing without it, and through the gentle influence and harmony that governs this house, I, too, have learned some lessons in faith that I might never have known but for my long, weary struggles with sickness and misfortune.

My letter is a strange mixture of many things, but you would be happy if you could know how happy you have made me, and when I say "God bless you" it is a very sacred prayer from SARA JEWETT.

If there should be any lingering doubt as to the condition of Miss Jewett's mental powers, this lucid letter should dispel it completely. No man can read those sad lines without appreciating the patient, pathetic resignation of the woman who wrote them; and no man can grasp the full enormity of the despicable, brutal outrage perpetrated upon an innocent, ill and defenceless woman by the *Sun* without loathing and execrating the mendacious wretch who, for the sake of the few miserable dollars that he was paid for his "beat," sold the last vestige of his manhood and did an irreparable injury to a good woman's character. The editor of the *Sun* has preserved a studied silence in respect to the matter since the mischief was done. The least he could do, now that he has failed to make the slightest reparation would be to expose the identity of the creature that was paid for preparing the lying article. No question of honor is involved. To screen the scoundrel is not acting in accordance with ideas of honorable journalistic custom—it is being party to the prevention of an act of public justice. And public justice is something that the editor of the *Sun* has conspicuously pretended to uphold.

## MANAGERS' DIRECTORY.

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Largest theatre in Chicago. Equipment both elegant and thorough.
CAPACITY, 3,000 PEOPLE. FOUR TIERS.
Prices 25c. to $1.50.
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CINCINNATI, OHIO.
**HUNT'S HOTEL AND RESTAURANT.**
Vine street, between Fourth and Fifth.
European Plan, rooms 50c. up.
American Plan, $1.50 to $2 per day.
Persons choosing the American Plan have the benefit of the restaurant at all times without extra charge.

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| Rich Hill, Mo. | 6000 | 500 | T. D. Sanderson |

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# PROVINCIAL.

## BOSTON.

With the exception of the Boston, where A Run of Luck continues to draw full houses nightly, every theatre in the city this week presents new attractions.

At the Museum Robert Buchanan's Sophia, dramatized as everybody knows from Fielding's "Tom Jones," was brought out on Monday night with a magnificent cast. Charles Barron as Tom Jones, William Seymour as Squire Western, George Wilson as Partridge, Mabel Evesson as Sophia Western and Annie Clarke as Lady Belleston. These names alone would make any play successful, but added to them are half a dozen others whose lack of prominence is made up by their conscientiousness and painstaking qualities. The piece is admirably staged.

At the Hollis Street, Dion Boucicault began his annual engagement this week. A double bill is presented each evening—Kerry and Phryne—with the author in the leading parts. Phryne is by no means the best of Mr. Boucicault's plays, but it is bright and has plenty of incident. It is a story of an ill-assorred marriage, a separation and reconciliation—old dramatic straw which has been pretty well threshed, but which still yields some kernels of grain. The piece is handicapped by its title, which suggests something of the Camille character. Mr. Boucicault recognizes this fact, and proposes to change it to that of The Romance of a Young Wife.

At the Park Myra Goodwin brought out her new play Philopene, on Monday night, with an excellent support. The piece is light, of course, to suit the capabilities of the actress, who is very bright and clever. The different scenes give her an opportunity to display her capabilities in dancing, banjo-picking and drum-pounding, diversions which delight a very large part of the theatre-going public.

At the Globe the Maurice Grau co brought out Le Grand Mogul on Monday night, and during the week will produce Serment d'Amour. La Fille de Madame Angot, La Mascotte and Fatinitza.

Edwin Mayo closed a profitable engagement at the Windsor Saturday night in Davy Crockett, and this week the Weston Brothers are playing in The Way of the World.

At the Gaiety and Bijou variety and comb. bills are the order of the day. Louis Aldrich is doing My Partner at the Howard.

The new Grand Opera House will be ready to open by the middle or last of November. It is being elaborately finished, and will vie in elegance with the best of our dramatic establishments. The seating capacity will be about 2,510.

## PHILADELPHIA.

The reappearance of John S. Clarke at the Walnut Street Theatre, after his many years of absence in a foreign land, failed to arouse the anticipated enthusiasm. His brief season opened on Monday night with a decidedly light house, and although the business improved toward the close of the week, the result must have resulted in disappointment. Mr. Clarke is almost unknown to most of the present generation of theatre-goers, and the old-fashioned comedies have for them but few charms. Those, however, who accepted the opportunity of witnessing his performances were well repaid, and by close attention and well-timed laughter and applause expressed their pleasure and approbation. A double bill was presented each night, which included The Heir at Law and Toodles. The former play was somewhat altered to allow Mr. Clarke to appear both as Dr. Pangloss and as Zekiel Homespun. Mr. Clarke's methods are extremely neat and finished, and as Dr. Pangloss deserves the high praise it has always received. The change to Homespun was quickly and most artistically made, and the dual performance proved Mr. Clarke's right to be classed among the foremost living actors of the old school. His Timothy Toodles was enjoyed as of old. His support was fairly good, and included the comedian's son, Creston Clarke, Theodore Hamilton and the veteran Mrs. Jane Germon. This week Ivy Leaf; 24, Herne's Hearts of Oak.

The event of the week was the production at the Chestnut Street Opera House of Von Suppe's Bellman, by the McCaull Opera co. Standing-room only could be had upon the opening night, and the business has continued to be of the same sort all the week. The opera made an immediate hit and is steadily growing in favor. It can be heard many times without weariness. The music is worthy of the highest praise, and the comedy business is excessively funny. All of the old favorites received hearty greetings, and the success of the engagement seemed assured from the start. Marian Manola, who was comparatively unknown to us, sang so sweetly and acted so unaffectedly that she quickly won her audiences and has already, and, deservedly, become a favorite. Hubert Wilke sang as well as ever, and acted even better than ever before; and surely he can desire no higher praise. Mrs. Laura Joyce-Bell and Annie Myers both acquitted themselves thoroughly well. Colonel McCaull always has a good chorus and this one was not an exception. De Wolf Hopper was less extravagant than usual and was genuinely funny. Jeff De Angelis and Harry Macdonough made an immense hit as the two Hebrews, and they deserve high praise for their exceedingly clever work. The costumes and scenery were alike excellent, and a word of praise must be given to the storm effects in the second act. I do not think I have ever known upon the stage such realistic thunder and lightning. Bellman remains yet four weeks and promises to draw well to the last.

At the Chestnut Street Theatre Mr. Mansfield presented Dr. Jekyll and Mr. Hyde during the first half of the week, and his own comedy sketch, Monsieur, during the latter half. In Monsieur Mr. Mansfield has written a very clever play which gives him excellent opportunities to display his talents as an entertainer. Some of his vocal feats were truly wonderful. His French accent, however, is not equal to his German—in fact he at times talked suspiciously like Prince Karl; and his bearing was too sedate and dignified for a Frenchman. However, the play was very enjoyable, and was a delightful contrast to the horrible nightmare of the early part of the week. Miss Johnstone Bennett as the tough maid-of-all work made a most decided hit and shared the honors with the star. Henry E. Dixey, in Adonis, will be the attraction for the next fortnight.

At the Arch Street Theatre A Bunch of Keys received a cordial welcome. This week, Hoodman Blind; 24, A Hole in the Ground.

Joseph J. Dowling and Sadie Hasson appeared at the National Theatre in Nobody's Claim, and did the largest business of the season. This week, My Aunt Bridget; 24, Beacon Lights.

Marinelli's Cosmopolitan Congress and the Big Four Vaudeville comb. filled the Central Theatre to overflowing all the week. This week the Rentz-Santley Burlesque co.

The Smith Family continues at the South Broad Street Theatre. Many of the objectionable features have been cut, and the performance in every respect has greatly improved. Very sweeping changes are still promised, and as every one praises the music there may be hope of prolonging life; but it still needs much of pruning and more of padding.

At Forepaugh's Theatre, Saints and Sinners was presented by an excellent co. and played to good business. This week, Our Boys; 24, Marked for Life. Passion's Slave, by T. H. Winnett's co., drew well at the Lyceum Theatre. This week, the Australian Novelty co.; 24, Hick-Sawyer Colored Minstrels. At the Continental Theatre Under the Gaslight was presented. Business moderate. This week, Pat Rooney; 24, Zitka. At Carncross' business continued at the top notch. Dr. Freckle and Mr. Fried will be one of the attractions for this week. The T. P. W. Minstrels will appear this week at the Academy of Music.

Miss Jewett's Benefit: The testimonial benefit to Miss Sara Jewett, which occurred on Friday last, was but a partial success. Zimmerman and Nixon kindly granted the use of the Chestnut Street Opera House free of all expense, and the following artists volunteered: Hughey Dougherty, by permission of John L Carncross; Hubert Wilke, De Wolf Hopper, Harry Macdonough and Jeff. De Angelis, by permission of Colonel McCaull and Messrs. Zimmerman and Nixon; A. S. Phillips, by permission of George C. Brotherton; P. C. Shortis and Professor Mme. Francois, by permission of W. J. Gilmore and E. Rosenbaum. The entire Smith Family co. presented the second act of the opera, by permission and under the direction of Samuel H. Speck. Simon Hassler and Adolph Nowak contributed their services as musical directors. The benefit was conceived and carried to a finish by Mr. Burr McIntosh, at present a journalist, but formerly an actor, and at one time a member of the same co. as Miss Jewett. His generous efforts deserved a better response from the public. The net receipts were $489. It was mentioned in last week's MIRROR that John S. Clarke and Richard Mansfield would appear. In justice to those who contributed their services, I may mention that both of the gentlemen above named were asked to assist, but declined.

An Academy Affair: On Wednesday evening last I was honored by an invitation to an entertainment at the Academy of Music given by Strawbridge and Clothier, merchants, of this city, to their employes. Emma Juch was the star of the occasion, and during the evening sang two numbers, "Song of the Almee" and "Ariosa Thou Great Mighty Sea," both by Leo Delibes, and never before heard in public in this country. On this occasion too, Mr. Michael Mullen, an English elocutionist and humorist, made his first appearance in this country. Mr. Mullen is intelligent and well trained. His selections were well made and his manner was refined. His singing, in which he occasionally indulged, was especially good. For six years past Messrs. Strawbridge and Clothier have gratuitously given these entertainments to their employes, who now number nearly 1,800. Five are given each season, and many of the best known artists of the country have from time to time been engaged. These entertainments are directly managed by Mr. Clarkson Clothier, and are worthy of all praise, not only for their excellence, but for the generous spirit which prompts them.

## NEW ORLEANS.

Jennie Yeamans appeared at the Academy of Music last week in Our Jennie to an excellent week's business. Miss Yeamans is a splendid little soubrette with a style entirely her own. She dances well, sings charmingly, but she cannot cry. She has some splendid opportunities in the second and third acts to do emotional acting, but she utterly fails in common with with the rest of soubrettes to take advantage of them. Play is above its class. Juvenile Opera co. in the Mascotte this week. Barry and Fay next.

The Martyr as presented by the co. at the Avenue Theatre last week is one of the strongest plays that has been seen at that house. Mrs. Henderson's version was played here last season by Bidwell's stock co. Osmond Tearle and Minnie Conway were the leading people. This version is just as good as Mrs. Henderson's, and while the performance is not as perfect as that of the stock co. it is well worth attention. Eva Mountford made an unmistakable hit as the Countess De Moray. She acted the role with real power and was nightly recalled. Good attendance. Pavements of Paris this week. Wills and Henshaw's Two Old Cronies next.

Dan A. Kelly went from the Avenue Theatre to Faranta's where he presented After Seven Years and the Shadow Detective to fair houses. Nothing underlined for this week. Storm-Beaten next.

The regular weekly change took place at Eugene Robinson's Museum. Attendance has been fair.

Presentations: Jennie Yeamans presented a gold medal on Sunday night to William Geiss, of the N. O. B. B. Club, for having made the most runs in Sunday's game. This was Jake Rosenthal's scheme, and I believe he is working it everywhere, to get a big house on opening night. He got it here. On Tuesday night the team presented Jennie with a magnificent anchor of roses, etc.—I noticed, with some surprise, Bert Davis' letter to THE MIRROR, in which he denies having told me that Fred. Wilson was travelling in the Northern States with a minstrel co. billed as Wilson's All-Star Minstrels. Mr Davis must have a very fickle memory. He not only told me this, but requested me particularly to publish it.—Jennie Yeamans is a great guyer, and when the house is light she keeps her co. in continual hot water. Last Monday night there was a hand-organ being played in the street. She heard it and stopping in the middle of her lines, said: "Ain't that nice—ain't that nice; that's the merry-go-round down at the beach, when you ride on the horses and came's and all those other things. Ain't it nice, Frank?" The audience thought so, for it fairly roared.—Faranta seems to be getting all the attractions after they leave the Avenue Theatre. The Westons and Dan Kelly went there, and now the Martyr comb. propose to do the same thing.—Manager Lowden, of the Avenue, has taken the management of the Montinegro Family, of Mexico, whom he proposes to tour through the country under the name of the Mexican Operatic Concert co. The family consists of ten people. The leader and the older members are graduates of the Mexican Nationel Conservatory of Music and honorary member of the Philharmonic Society of the City of Mexico. They have some splendid press notices. T. D. Lowden, son of Manager Lowden is acting as assistant treasurer at the Noemer. Paper is up for the opening of St. Charles Theatre, 24, by Bristol's Equescuriculum. Reduced prices will prevail. The following is taken from an interview with Manager Bidwell and published in the *Times Democrat:*

"The time is too far off, and I cannot at present say what I shall do about the Grand Opera House. "The season," said Mr. Bidwell, "has been very good thus far—a shade better than last season. Lizzie Evans played to three times as much this season as as she did last year. Miss Yeamans opened to a house four times as large as she did the last time she was here. The minstrels did better last year than this year, but the decline I attribute to the fact that certain parts of the city were inundated. Taking all in all, the season opened up brighter than last year or the year previous.

"Stock companies don't pay—the good people of New Orleans don't want them. I had two seasons of stock and tried to keep it up, and I dropped money. The results were by no means sufficient to pay the risk.

"Stock companies are very dangerous nowadays. You have to secure the best talent in the land and carry them for a season of at least twenty weeks. The greatest of all difficulties in running a stock co. is to procure the latest plays. Take Jim the Penman, and Hoodman Blind. The authors of those plays exact twenty per centum royalty on the receipts. The general business throughout the country started off with a boom, and less combs. have exploded up to this time than for two or three years. Up to this time last year thirteen attractions I had booked threw up the sponge. This year two or three have gone up. This year, with any stability at all, either in backing or otherwise, all the combs that are out will pull through. The South is looked to for the best theatrical business, and thus far this has been proven, and the best shows that have ever been South are coming. Last season I experienced great trouble in filling the dates for two theatres; this year already I have more weeks filled for the three theatres than I had for two the year previous, and my weeks are increased twenty-four on account of no stock. I have been paying Luke Martin $75 per week all Summer to remain in New York subject to my orders. He was to have been my stage manager, and on August 1 I wrote him that I had abandoned the idea of engaging a stock co. He is a good actor, and would have made one of the best stage managers in the country."

In speaking of reduced prices of admission, Mr. Bidwell said: "The cos. coming this way will not listen to a reduction of prices. If anything they want an increase on account of the Inter-State Commerce law, and frequently they write me asking if prices cannot be raised. Modjeska, Mather, Booth, Barrett and Langtry are going to play at advanced rates. The St. Charles will open at reduced prices, which will last for two weeks. A horse show will be there—Bristol's Esquescurriculum."

## ST. LOUIS.

Little Puck, at the Grand last week, did an excellent business. The play is very funny, Frank Daniels as Giltedge, Sr., and as the boy Billie, has a dual role that he will make one of the comedy successes of the day. Bessie Sanson as Miranda was just as cute as she could be. Rillie Deaves does her share of the work well. Robert Fraser as the Butler is a success. The rest of the co. are equal to their various roles. Mlle Rosa's Juvenile Ballet deserves a word of praise. Gustavus Sohlke was encored for his grotesque dancing. Louis James and Marie Wainwright this week. Natural Gas next.

The Olympic did a good business with My Geraldine last week. Duncan B. Harrison as Phil Carroll made quite a hit. The acting of Mrs. Boucicault was perfect. De Loss King and Aubrey Boucicault also deserve praise for the rendering of their roles. The Florences this week. Sweatnam, Fagin and Rice Minstrels next.

At the People's the Cattle King has done a good business. Devil's Auction this week. Oliver Doud Byron next.

Her Atonement at Pope's was very successful. Gussie de Forrest played the heroine with quiet force. Jean Delmar, who is starred, played the bootblack fairly well; but very inappropriately sang opera selections. The rest of the co. were equal to their respective roles. Argonauts this week; On the Rio Grande next.

Charles A. Loder and a good variety co. played a comical skit called Hilarity at the Standard last week to good houses. Ida Siddons this week, Box of Cash next.

Cues: Gus A. Mortimer of the Louis James co. is with us, and handsome photos of his two stars adorn the windows.—The management of Pope's Theatre made Jack Gallagher, the officer of the house, a handsome present in recognition of the good order that he keeps in the upper tiers, and now Jack will lead to the altar on the 19th Miss Annie Burns of this city. His friends wish him *bon voyage* on the sea of matrimony.—George H. Kein, the efficient advance of the Florences, is here looking after his principals' interest.

## BALTIMORE.

Bonnie Kate Castleton drew good houses at the Holiday Street Theatre last week, and was the same cute and fetching Kate as of old. The way she sings her songs is something entirely her own, the play is the same as last season, though some new music has been introduced and some new business added. The supporting co was good. Eddie Foy as the lunatic was very funny, and James T. Kelly made a droll policeman McGlue. On Monday night, McNish, Johnson and Slavin's Minstrels began the week with a big house. Next, Still Alarm.

Business at Ford's Opera House during the first week of Kellar's engagement was large. The programme given is not new, but it is just as good and as mystifying as ever. His tricks are among the finest ever seen here, particularly the mechanical Psycho and the flower trick. His spiritual seance is way ahead of anything of the kind we have ever had. He remains another week. Next, John S. Clark.

The Academy of Music was well filled all last week, and Mardo seemed to catch on with the audiences. Frank Frayne's trained animals as well as the co. gave him good support, and the play ran quite smoothly. On Monday afternoon, Minnie Oscar Gray and W. T. Stephens, together with their kennel of trained dogs, opened to a good-sized house in Without a Home. During the week, Saved from the Storm and Old Oaken Bucket will also be given. Next, Passion's Slave.

The Night Owls closed a big week's business at the Monumental Theatre on Saturday night. This week Tony Pastor's Own co. is the attraction and drawing good attendance. Next, Reilly and Wood's Show.

Sid C. France will divide the current week at the Front Street Theatre between Marked for Life and The James Boys. A good olio is given before the drama. Next, The Boy Tramp.

Forepaugh's Temple Theatre has been metamorphosed since it closed its doors last season as Harris' Museum. Fresco work, painting, new folding-chairs, velvet carpets, new gas-fixtures, an enlarged stage, new curtains, new scenery, new side aisles, new stairs to the balcony, and many other improvements have been made. In its new garb it is a very attractive theatre. It opened its doors for the season on Monday afternoon with Saints and Sinners; big house. Next Robert McWade in Rip Van Winkle.

Briefs: John T. Ford, Jr., is home from his bridal trip, and his genial face is again visible in the box-office. —The Lyceum opened on Monday night with Salsbury's Troubadours in the Humming-Bird. Next, Kate Claxton.

## SAN FRANCISCO.

OCT. 21.

A Tin Soldier at the Bush has done a marvellous business. Clito, which was expected to run five weeks, is to be taken off and Jack substituted Wednesday night. Miss Forsyth, who was suffering from a severe sore throat, was compelled to be out of the cast Tuesday and Wednesday evenings. Her part was taken at seven hours notice by Florence Roberts, who did admirably.

Jeffreys Lewis closed a good season at the Alcazar in Clothilde. Washington Irving Bishop in his experiments in mind-reading at Metropolitan Hall has been so successful that he remains another week. The Hungarian Orchestra close their engagement at the Orpheum Sunday night. Allan Quartermain, as an operatic spectacle, is shortly to be produced at this place of amusement. The music is by Donys Raymund and the libretto by Inigo Tyrrell. Helen Dingeon is prima donna. The music is well spoken of and the score said to be quite original. The regular operatic season opens Oct. 24, with Signorina Horina Lingra Merchetti as Violetta in La Traviata.

Maritana has kept up the interest of the Tivoli patrons. There was a crowded house Friday night at the farewell benefit of Edwin Stevens when Bohemian Girl was sung. McClelland's Academy of Music drew good audiences last week. Bertha, the Sewing Machine Girl is the present attraction, with Lottie Wade in the title role. The panoramas of Vicksburg and Missionary Ridge still prove their drawing power. M. B. Curtis opened at the Alcazar last night in Caught in a Corner to a very large audience. The Tin Soldier, at the Bush, continues to amuse goodly crowds. Following is the cast of Jack: Jack Beamish, Eben Plympton; Noel Blake, Thomas Patton; Major Spot Whyte, Leo Cooper; Sebastian Smythe, Harry Mainhall; Teddy Sprout, Albert Hosmer; Bertie Ffolliet, Robert C. Vernon; Mr. Smylie, James E. Fox; Withers, Fred Belasco; Footman, J. C. Miller; Tiger, Willie Butterfield; Madge, Kate Forsyth; Lady Blanchemayne, M. E. Benham; Baby Blanchemayne, Rosabel Morrison; Mrs. Bunn, Nellie Hudson.—The Mikado was revived at the Tivoli last night, when the new comedian, Stanley Felch, made his first appearance as Ko-Ko. He made a very favorable impression. The opera is well sung, mounted and acted, with this cast: Yum-Yum, Laura Clement; Pitti-Sing, Tellula Evans; Katisha, Carrie Godfrey; Peek-Bo, Lottie Walton; Ko-Ko, Stanley Felch; The Mikado, Harry Gates; Pooh-Bah, M. Cornell; Nanki-Poo, A. Messmer; Pish-Tush, B. Kennedy.

Coast Drift: It is said that the Standard Theatre is likely to be opened as a comb. house.—John J. Ruddy, business manager of the Rag Baby, arrived here last Thursday.—Emerson's Minstrels left Friday for Victoria, where they opened 10 for three nights, and then play Seattle 13-14, Tacoma 15 and Portland week of 17 Frank Mayo returns from Los Angeles to play Davy Crockett at cheap prices at the Grand Opera House.—Maude Granger, who has been quite ill, was not sufficiently recovered to take Kate Forsyth's place as Helle, which was offered her Tuesday evening.—Edwin Thorne follows M. B. Curtis at the Alcazar in a new play by W. S. Craven, of Australia, called Mixed.—Neil Burgess comes to the Bush in December in Odds.—Kate Field makes her first appearance in her musical monologue, Eyes and Ears in London, at Union Square Hall this evening.—Louis Harrison and co have returned from their tour, and Mr. Harrison goes East shortly. His brother Sam remains here.—The Rag Baby, with Charley Reed as Old Sport, will be warmly welcomed by San Franciscans.—Faithful Hearts is to be produced 24.—C. H. Goodwin, business manager for E. F. Thorne, has arrived in the city.—Washington Irving Bishop will make a three months' tour of this Coast and Mexico.—Thomas Nast, of *Harper's Weekly*, is in the city, and may deliver a lecture on Caricature before returning East.—Report says that Louise Davenport, now playing in Australia, is shortly to wed an Australian sporting man.

## CINCINNATI.

Dolores, presented at Heuck's during the week just ended, is without exception the most attractive spectacular piece Cincinnati has been favored with in years. Unlike spectacles, the play has a well defined action and plot, an unusually strong cast, and from the rise of the curtain until the final act the auditor's interest is thoroughly enlisted. Newton Gotthold (leading man for several seasons at Wood's Theatre in this city), as Count de Rysoor, depicted the patriotic Fleming to the life, while Eleanor Carey, as the faithless wife, and John Malone, as Karloo, rendered able assistance. The ballet was (as the Kiralfys' always are) of the best description. This week Hanlon's Fantasma, followed 23 by Effie Ellsler in Woman Against Woman.

Robert Downing's Spartacus in Dr. Bird's well-known heroic drama, The Gladiator, which constituted the week's attraction at the Grand, was sufficiently artistic and forcible to win for the rising young artist a nightly recall. His support, which included William Harris as Phasarius, Harry Meredith as Crassus and Mattie Earle as Sonona, aided materially in the success of the engagement. The drama was handsomely staged. This week Emma Abbott. Jim the Penman 24.

Clever Dan Sully is a great favorite with Cincinnati amusement frequenters, and his engagement last week at Havlin's is reckoned a red-letter week on the books of Manager John H. Harlin. Daddy Nolan held the boards until 13 when The Corner Grocery was substituted. The house was crowded nightly. Master Malvey's juvenile pranks came in for no small share of the nightly applause. This week, Evans and Hoey in A Parlor Match, followed 23 by Cattle King.

Emily Holme's Burlesque co., with Sarah, the high-kicker, as an accompaniment scored a decided success at the People's Theatre last week. The star is still the same pleasing vocalist. The specialties of the Dare Brothers and the Stanley Sisters conduced materially to the successful outcome of the week. This week, Rice, Hart and Ryman's Minstrels, followed 23 by Shaffers and Blakely's Specialty co.

One of the Bravest, with Charles McCarthy and William Cronin in the leading roles, was well received last week at Harris' Theatre. The current week will be devoted to A Great Wrong, with J. B. Studley in the main role. Soap Bubble underlined for 23

Between Acts: The Battle of Gettysburg, now on exhibition here, is drawing an excellent attendance, and Major Hale, who delivers the explanatory lecture, is an entertaining talker.—Paul Feine, formerly leader of the Vine Street Opera House orchestra, has been engaged as musical director of Nat Hyam's Specialty co. The troupe includes May Clark, Robert Van Osten, Quigley Brothers, Blanche Wallace, Hider and Bowers, George Shields, Flossie Gorman, Hattie Wallace and Al. Thompson.—Robert Downing varied his programme at the Grand last week by presenting Ingomar at the Saturday matinee.—Harry Mann and his whiskers proved a fertile subject for the local dramatic paragraphers last week, but from the fact that Parlor Match came in for several good notices, it is to be presumed that Harry did not object to being dragged before the public gaze.—Downing was presented on his opening night with a handsome floral piece, the gift of several brother Elks.—The Vine Street Museum continues to be well patronized, the juvenile element predominating.—Theo. C. Marceau, our own beauteous "Dory," is with us once more, preparing, under the able guidance of Montgomery Phister, for the opening of Thomas J. Farron in a Soap Bubble.

## CHICAGO.

The past week has been crowded with theatrical events worth seeing, and judging from the crowds that went to see them it must have been a prosperous week. The Booth-Barrett comb. changed the bill at the Opera House every night, the stars alternating in Othello, and Booth playing the title role in Hamlet, Macbeth and King Lear. There has been no one to dispute his supremacy in Hamlet, and he has found many thousand friends and admirers in the other plays. Barrett must be credited with some grand work in the subordinate parts he has assumed. This week, the last of the engagement, will be devoted to a repetition of Julius Cæsar, and a special production of Merchant of Venice.

Joseph Jefferson had crowds to see him at McVicker's, the revival of Rip Van Winkle being the most attractive card.

The Vice-Admiral, Millocker's latest opera, was capitally done by the Conried co. at the Columbia, and large audiences have been the rule. The cast, while good in ensemble, is weak in singers, and needs strengthening, particalarly in the male voices. Laura Bellini and Miss O'Neil won most favor.

The second week of the Vokes Comedy co. at Hooley's drew capital houses, but the bills were hardly as attractive as the first week. Rosina Vokes is a whole co. of ordinary players in herself, and made up for a lot of incompetents in the casts; but it would be better to get some good leading man.

The new Fantasma of the Hanlons is not remarkable for novelty, but it had a prosperous week at the Grand. This week Aronson's Erminie co. will enter upon a brief engagement.

The Dunlap Opera co. had a first-rate week at the Academy appearing in The Black Hussar. This week. Charles Erin Verner in Shamus O'Brien.

Frances Bishop, in Muggs' Landing, won golden opinions at the People's from packed houses, and the little soubrette has reason to be proud.

Mention: The front of the new Haymarket Theatre is now completed, and is one of the most imposing of the many fine theatre buildings in the city. In the auditorium the work is so far advanced that the decorators go in this week.—Jessie Bartlett-Davis goes to Topeka, Kan., 27, to sing in a concert given by the Modoc Club of that city. She will sing two of her own compositions. A new comedy, entitled Town Lots, written by H. Hall Winslow, of this city, is to be produced at the Windsor soon. We are getting along with our playwrights. Another of them, Fred. Greenwood, having just finished a capital comedy-drama, and has an order for a melodrama to be on an American subject.

## CLEVELAND.

Jim the Penman drew well at the Opera House last week. The general verdict is that no better play of its kind has ever been presented here. Joseph Whiting, an old local stock actor in the title role, and Ada Dyas as Nina, gave finished performances. The cast throughout is unexceptionable; Lotta 17; Boston Ideals 24.

Arthur Rehan's clever comedy organization has been at the Park all the week, presenting Love in Harness and Nancy and Co. Business fair. Love in Harness was well given, but Nancy and Co. was marred by the inartistic efforts of Adele Waters, who was not up in her lines. Helen Russell established a reputation here as a delicious comedienne. Effie Ellsler 17; Richard Mansfield 24.

Aunt Bridget, Monroe and Rice's howling farce, packed the Cleveland all the week. The orchestra had to be put in an upper box the last few nights. Mam'zelle with Kate Foley 17; Edmund Kean Collier in a repertoire of the legitimate 24.

On the Rio Grande has done but fairly at the Columbia. It is a good melodrama, and Messrs. Jordan, Price and Lamb, and Clara Flagg do excellent work. Joan of Arc 17, Marguerite St. John 24.

Briefs: At Drew's Dime Museum a band of Zulus, workers in china and pottery and other attractions 17 Clara Louise Kellogg and co. gave a concert at Music Hall 15. Miss Kellogg's voice shows the ravages of time. The Still Alarm has been booked by Manager Hartz.—The Grand Central and Winter Garden theatres are doing well with loud variety performances.—Al. S. Lipman, of Rehan's co., has wonderfully improved.

## JERSEY CITY AND HOBOKEN.

A fair and very representative audience was present at the Academy 17 to witness the opening of Fanny Davenport's season. Fedora was the attraction, and it was probably disappointment that prevented the house being packed, as many had expected that Miss Davenport's new play, La Tosca, would be produced. There have been several changes in the co., notably Melbourne McDowell's assumption of the leading part. Mr. McDowell, although an excellent actor, seemed a little heavy, and was evidently restraining himself. Of course this was his first public appearance in the part and criticism would seem unfair. He shared applause several times with the star, who enacted the title role with her usual excellence. The rest of the co. rendered efficient support.

### HOBOKEN.

At Jacobs' Theatre, J. J. Dowling opened to a good house 17 in Never Say Die. The play is called a comedy-drama, but has many of the elements of melodrama. Mr. Dowling as Jack Wallingford did some very good work, in which he was ably assisted by clever little Nellie Page, a bright and vivacious singing and dancing soubrette, who quite won the audience from the start. Of the co., M. Bradier, C. A. Mason and Otis Shattuck deserve special mention. There are several musical and drilling features introduced, which greatly pleased the audience. Next, Two Johns.

At Cronheim's, The Magic Talisman, with several variety turns introduced, was on the bill that attracted a good house 17. After the first night, however, Business Manager Hammond had to do some pruning, which materially improved the performance. Of the specialists, Tom English and Lillie McArthur, a clever musical team, and Matthew and Lynch, acrobatic song-and-dance artists, were loudly applauded. Next week, Harpers' Chinese comb.

Items: The employes of the Germania presented Manager Cronheim, 14, with a couple of very handsome Masonic emblems, it being the occasion of his elevation to the degree of Master Mason. The presentation was made when the audience had dispersed after the evening performance, and was witnessed by a large number of friends, including the S. Cronheim Amusement Association. The surprised gentleman opened many bottles of champagne and a general good time ensued.—William C. Cameron, manager of Dowling's co., says Never Say Die did not have the "go" he expected. Some men are never satisfied. Nothing ever seems to ruffle the spirits of Harry Semon, of Jacobs'.

## BROOKLYN.

Rhea's week at the Park Theatre was very successful. Herrmann opened on Monday evening to excellent business. The new features of his programme were received with much favor. Next week, Held by the Enemy.

A Hole in the Ground drew large business to the Brooklyn Theatre all last week. Lagardere also proved a strong attraction on Monday evening. Next week, Allan Dare.

The second week of the Still Alarm was very successful at the Grand Opera House. Leonard Grover's Lost in New York was produced on Monday evening. It was well received by a good audience. Next week, Joseph Murphy.

At the Criterion, Hearts of Oak drew good business. A large audience witnessed the performance of A Night Off on Monday evening by Arthur Rehan's co.—an organization of much merit.

The patrons of Hyde and Behman's Theatre were out in full force on Monday evening, the Howard Athenæum co. being the attraction. Large business all the week seems certain.

### BROOKLYN, E. D.

Dixey drew packed houses last week at the Lee Avenue. Monday, 17, James O'Neill in Monte Cristo opened to a very house. Next week, Hermann.

Zitka played to very good business last week at Proctor's Novelty. Monday, 17, Ben Maginley in Inshavogue opened to a very good house.

Frederick Warde in repertoire drew well at the People's last week. Drew about $1,800. Monday, 17, Two Johns; very good house.

Kernell's Specialty co. opened to a big house at Grand Theatre.

## ALABAMA.

### HUNTSVILLE.

Opera House (Joseph E. Cooper, manager): The regular season opened 7-8 with Josie Devoy in Fun in a Boarding School. Business good. London Theatre co opened 10, for a week (Fair week). Business good, but the co. very ordinary. Mr. Cooper, the new manager, took hold so late that it was difficult for him to secure many good attractions.

### MOBILE.

Mobile Theatre (J. Tannenbaum, manager): Jennie Yeamans in Our Jennie appeared for the first time before a Mobile audience 7 8. She proved herself to be a bright, active little actress, and deserved the numerous encores that greeted her. MacCollin's Opera Comique co. 11-13, presenting in a very creditable manner The Beggar Student, Francois the Bluestocking and The Merry War. Business very good. Gaillard Branson, MacCollin, Misses Hall, Haas and Gaillard deserve special mention.

## ARKANSAS.

### FORT SMITH.

Grand Opera House (John T. Park, manager): Most auspiciously opened 10, with Lizzie Evans in Our Angel. The S. R. O. sign was hung out at 7:30, and late comers were turned away. A dedicatory speech was delivered by Colonel Duval, followed by the presentation of a handsome bronze clock and pair of vases to Manager Park from his admirers. The house lights up brilliantly, the frescoing is rich and harmonious, and the ceiling, ornamented with paintings of Shakespeare, Moliere and lesser dramatists, is especially worthy of admiration. But better than all, its acoustics are excellent. Our Angel was well received, but whilst it affords Miss Evans the same opportunity to display her talents, it is not an improvement on Fogg's Ferry. The latter was the bill 11-12, finishing the engagement to good business. Co. fair.

Items: Compliments to THE MIRROR are trite, but Manager Callahan says "it is the only theatrical paper." —An excellent orchestra of twelve pieces adds greatly to our entertainments.—Miss Evans pronounces the Grand the handsomest and most comfortable theatre in the Southwest.

### HOT SPRINGS.

Opera House (I. L. Butterfield, manager): Michael Strogoff 8; fair audience. It was a miserable performance, relieved only by specialties. Most of the scenery was left behind. The co. seems to travel on former reputation. Around the World was presented 12 to good house. The co. as a whole did conscientious work, and received frequent applause. Spectacular effects good.

## CALIFORNIA.

### SAN BUENAVENTURA.

Union Theatre (Hall and Co., managers): Billy Emerson's Minstrels opened Sept. 29 to splendid business.

Arena: John Robinson's Circus appeared 4 to enormous business. First railroad circus that have ever visited San Buenaventura. Fully 10,000 people attended.

### STOCKTON.

Avon Theatre: The Hungarian Gypsies appeared in concert 5, and performed most exquisite music. One of the slimmest audiences ever gathered in the house. Owing to indisposition, Miss Josephy did not sing. Insufficient advertising, failure to appear in matinee as advertised two days prior, and not having reserved seats, accounts for small audience. A large audience greeted Charley Reed as Old Sport in A Rag Baby. But most of the audience were disappointed, the whole performance not coming up to their expectations. The orchestral music was vile. None at all between acts would be preferable to what has been furnished there of late.

## COLORADO.

### LEADVILLE.

Tabor Opera House (J. H. Cragg, managers): Milton Nobles played From Sire to Son and Love and Law to large and well-pleased audiences 8-11. The sign S. R. O. was in its usual place at every performance.

## CONNECTICUT.

### HARTFORD.

Opera House (Jacobs and Proctor, managers): The Bostonians (*nee* Ideals) played a very successful engagement 10-12 at advanced prices. The Poachers, Fatinitza and Bohemian Girl were given with old-time fervor. J. B. Polk in Mixed Pickles closed the week.

Unity Hall: The great cornetist, Levy, filled the house 11, heading an excellent concert co.

Tips: A Sunday concert will be given at J. and P.'s 30 with Levy and Colt's band (local).—Sam Alexander arrived home Friday, having closed with Lights o' London. He has made a business engagement as advance for She and starts on his duties this week.—M. W. Tobin, manager for Lilian Olcott, was in the city the past week; he is quite enthusiastic over the beauty of Hartford.—Frank McNish recently did a very gracious act. While the Putnam Phalanx (a local military co.) were in Washington the past week with their wives and guests, McNish invited the entire party to Albaugh's, where his co. was playing. The invitation was made on the strength of McNish being a member of Hartford Lodge of Elks several of whom belong to the Phalanx. All went and were highly pleased with the entertainment and greatly appreciated the treat.

### NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Louis Aldrich opened his season in My Partner 15. The performance showed no unevenness. The support was good throughout. George D. Chaplin as Major Britt and Harry Booker as the Chinaman are to be mentioned with special favor. Business fair. Lilian Olcott in Theodora 17-19 before a somewhat light house. The play was splendidly mounted and is of absorbing interest. Remained 18-19. Rhea 21-22.

Hyperion Theatre (G. B. Bunnell, manager): Monte Cristo with its great exponent, James O'Neill, was presented 15. The additional scenery was extensive and the play well put on in every respect Patronage good.

Bunnell's Opera House: Frank Howard in Way of the World to good business 13-15. Jesse James opened 17. The usual number of attractions are to be found in the attached Museum Curio Hall.

### WATERBURY.

Jacques' Opera House: The Madison Square Jim the Penman attracted a fashionable audience that completely filled the theatre 12. The co. is one of the very best that ever visited us, being evenly balanced and every member an artist. Particular mention should be made of George Edgar as James Ralston, Wright Huntington as Louis Percival, Harry Eytinge as the Baron and May Brookyn as Nina. Inshavogue, with Ben Maginley and co., two nights and matinee 14-15 to good business and happy audiences.

### DANBURY.

Opera House (F. A. Stear, manager): Jim the Penman was presented to a large and fashionable audience 11. George Edgar, May Brookyn, Wright Huntington and Lewis Baker were all excellent. Pat Rooney and co. pleased a good house 14.

### BRIDGEPORT.

Opera House (E. V. Hawes, manager): The ever welcome Fred. Bryton 10 presenting Forgiven to S. R. O. Dr. Parker, under the auspices of the Y. M. C. A., gave an interesting lecture 11. Levy, the renowned cornetist, gave a musical treat of the highest order 14. Deserved better patronage. Lights o' London opened two nights 17; good house; best of satisfaction. Rhea 27, Lilian Olcott 28 29.

Theatre Belknap (C. J. Belknap, manager): The Hicks-Sawyer Genuine Colored Minstrels gave good satisfaction 10-12. Houses good. The excellent singing of Wallace King, tenor, met with much applause. Madame Neuville and her son rest of week presenting The Boy Tramp to big business. Co. good; best of satisfaction. Agnes Wallace Villa co. opened for three nights 17; big house. Chanfrau 20-22.

### NEW BRITAIN.

Opera House (John Hanna, manager): Pat Rooney 12; good house. Levy concert co. played in Hartford at twenty-five and thirty-five cents. Advanced price here to seventy-five cents and $1. Result, no house. Hicks-Sawyer Minstrels 15; poor house.

Item: The foundation for proposed new theatre is dug, but nothing more will be done this season.

### MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, proprietor): Agnes Wallace Villa co. 10, week; fair houses. Parsloe and Vincent's Grass Widow 20.

### WINSTED.

Opera House (J. E. Spaulding, manager): Richard Hume in Ginger Snaps 12. Co. medium; house ditto.

### MERIDEN.

Opera House (T. H. Delevan, manager): Frederic Bryton and co. were greeted by the usual large audience 11. His fourth appearance here in Forgiven. Hicks-Sawyer Colored Minstrels gave a very clever and amusing show, receiving merited applause, 13. James O'Neill in Monte Cristo 14; large audience.

Item: Mrs. Manager Delavan, who has taken the Tent show South, is reported very ill at St. Louis.

## DELAWARE.

### WILMINGTON.

Academy of Music (Proctor and Soulier, managers) Austin's Australian Novelty co. did a big week's business. Nobody's Claim filled the house 17, and continues all the week. Under the Gaslight week of 24.

Grand Opera House (J. K. Baylis, manager): Erminie, by Aronson's Casino co., drew a large and fashionable audience 10. Everybody well pleased. Charles T. Parsloe's new comedy, A Grass Widow, played to only fair business, 13-14. Parsloe's part of the Chinaman was played with all his old-time vim. Play deserved better audiences. Ranch 10 played to light business 15. John S. Clarke, an old favorite here, appeared in Fair Encounter and The Round Trip, to big house, 17 Little Tycoon 21-2; McNish, Johnson and Slavin's Minstrels 24. Kate Castleton 27, Moore and Vivian 28-29.

Item: The Boothman Amateur Dramatic Association has recently been organized here, and expects to produce The Ticket-of-Leave Man shortly.

## DISTRICT OF COLUMBIA.

### WASHINGTON.

Maude Banks, at Albaugh's last week, made a pleasing impression upon those who saw her as Joan of Arc; but, I am sorry to say, the houses were not very large. Kate Castleton this week. Next, Salsbury's Troubadours.

Nanon and Merry War were well rendered at the National to moderate houses by the Carleton co. Frederick Warde this week. Next, The Golden Giant

The Gray and Stephens co. did a moderate business at Harris' last week. This week, Passion's Slave. Next, Nobody's Cloim.

Tony Pastor did a big week's business at Kernan's. This week, Reilly and Wood's comb.

Items: Helen Dauvray and her husband were said to be in the city Saturday.

## GEORGIA.

### AUGUSTA.

Market Hall: Mrs. D. P. Bowers with a fine co. presented Madame Croesus 13. You will remember Mrs. Bowers was the last one to occupy the Masonic Theatre when it burned in February, and she opened the season here this Fall. She is a prime favorite here, and Mr. Ritchie, her manager, informs me he has arranged with Manager Cohen to open the New Opera House.

### AMERICUS.

Glover's Opera House (G. W. Glover, manager): Florence Bindley in Excitement 5; only moderate business; deserved better. Barry and Fay in Irish Aristocracy 8; large business. The audience was in an uproar all the while.

### SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Mrs. D. P. Bowers opened 10 for three nights and matinee, presenting Queen Elizabeth, followed by Madame Croesus and Lady Audley's Secret. The characters assumed by the star gave her great scope for the display of her ability, and won for her round after round of applause. Henry Aveling as Robert, Earl of Essex, was accorded a most hearty reception. The co. is a good one and gave perfect satisfaction. T. W. Keene 20-2.

### ATLANTA.

De Give's Opera House (L. De Give, manager): Florence Bindley 10-11; moderate business. James Horne made quite a hit as Bruno Maddell in Excitement. His conception of the character was good. Barry and Fay 12-13 in Irish Aristocracy; small house first night, owing to the pyrotechnics at the Exposition grounds. Second performance drew well. Mrs. D. P. Bowers 14-15; good houses.

### NEWNAN.

Opera House (Dr. J. S. Reese, proprietor): Baird's Minstrels 14; large and delighted audiences. This is by far the best minstrel co. that has ever visited us.

### MACON.

Academy of Music (H. Horne manager): Baird's Minstrels 13; well-filled house. Smooth, enjoyable performance. Manager Horne has placed on either side of the stage a handsomely framed photo of Booth and Bar-

ent. The press and public here approve of Emma Abbott's course in that Nashville affair.

## ILLINOIS.

### ENGLEWOOD.

Opera House (Fred. W. Lanyon, manager): "Pete" Baker in Chris and Lena 10; fair and appreciative audience; good performance.

### DECATUR.

Smith's Opera House (F. W. Haines, manager): The John F. Ward comedy co. presented The Doctor to a large audience 11. Very satisfactory. Sherry Tupper, a member of the co., whose home is here, was given a benefit. He was warmly received.

### JOLIET.

Opera House (R. L. Allen, manager): George C. Miln played Hamlet in a wonderfully effective manner 10; good but not very large house. Mr. Miln is rapidly improving in his art.

### PEORIA.

Grand (Lem H. Wiley, manager): Devil's Auction 14; large audience. Sweatman's Rice and Fagan's Minstrels gave an excellent performance to a packed house 17. Vernona Jarbeau, Starlight, 20-1.

Squibs: Fred. Lee, of this city, made his debut with Sweatman and Rice's Minstrels here.—He is a phenomenal whistler and the management were well pleased with his first professional effort.

### ROCKFORD.

Opera House (C. C. Jones, manager): Devil's Auction 11; fair business. Ignacio Martinetti and Edith Murilla shared in the honors. Ballet, led by Mlle. Steccioni, was fair. Argonauts of '49, by a mediocre co., 19; small house.

### OTTAWA.

Opera House (F. A. Sherwood, manager): George C. Miln in Damon and Pythias 11; medium business. Good satisfaction. Devil's Auction 12; big house; performance and co. excellent. Louis James and Marie Wainwright 27.

### QUINCY.

Opera House (Dr. P. A. Marks, manager): Mr. and Mrs. Florence, 10-11, in The Flirt and the Mighty Dollar. The performances were highly enjoyable. Large houses. Katie Putnam appeared in Erma the Elf 14 and Lena the Madcap 15 to good business; well pleased audience. Little Nugget 20. On the Rio Grande 21, Louis James 27, Cold Day 29.

### SPRINGFIELD.

Chatterton Opera House (J. H. Freeman, manager): The Cattle King drew the largest house so far this season 8. Mr. James F. Ward, who takes the character of Higgins in the domestic comedy of The Doctor, was funny at times, and succeeded in keeping the house merry with his attempt to master Ma-te-ra Nud-e-Ki 12. The play is very light, and the co. handles it, we presume, as well as possible.

### KANKAKEE.

Arcade Opera House (H. C. Clarke, manager): Aiden Benedict in Monte Cristo 14 medium but well pleased audience. Co. very good. Beatrice Lieb in Infatuation 20.

## INDIANA.

### INDIANAPOLIS.

At English's, 12, Miner's Ailen Dare co. appeared to good houses. The co. and play are both good and it is wondered why it will be withdrawn shortly.

At the Grand Gilbert, Donnelly and Girard's Natural Gas co. drew big and happy crowds 13-14. The owners have a money-maker. With the co. is Jessie Oyler, known formerly as Jones, an Indianapolis importation. Rachel Booth and Amy Ames are prominently cast. Sweatnam, Rice and Fagan's minstrels, matinee and night, 15, to the usual minstrel audiences.

The Museum has drawn big houses to see The Waifs of New York by the N. S. Wood co. Week of 17, Uncle Tom's Cabin by the Gotthold co., followed by W. S. Sanborn.

Elbow Shots: Considerable space in the dailies was given to Katherine Howe, of the Natural Gas co., who is supposed to be the wife of an ex-Congressman of New York. Rumor has it that she adopted the stage from choice, with the full consent of her husband, and that she can return to her home whenever she so wills. Her demeanor and dressing were stately and *decollete* enough to warrant the assertion that she had moved in Washington society.—George W. June was in the city 13th.—The Mammoth Minstrels, headed by Bales, Dougherty and Fitzhugh, is organized for the road, and will start West and then South.—Julius Cohn, manager of the Allen Dare co., is of Indianapolis blood.—The Holland and MacMahon ten-cent Circus was billed to show here 13-15, but owing to a wreck of one of their cars on the road the arrival was delayed till 14. The circus is going South to continue a season already twenty-one months long.—The "bust" of the Criterion Opera co. will probably interfere with its Indianapolis date, though Walters is trying to gather up the few remnants left by Aborn and fill the dates.—Cattle King at the Museum week of 24.—E. M. Gotthold says that the day of Uncle Tommers with two Markses, two Evas, four donkeys and a ten-acre cotton field are past. The people prefer an old-time Tommer.

### TERRE HAUTE.

Opera House (Wilson Naylor, manager): John F. Ward in The Doctor 10; large and well pleased audience. The co. is strong and the members deserves credit for the interest they take in their several parts. Newton Gotthold's Uncle Tom's Cabin 12-13; standing-room only. Vernona Jarbeau in her new piece Starlight 14-15; fashionable audiences and good satisfaction. Miss Jarbeau and her excellent co. have a good chance to display their talents in their musical farce-comedy.

Item: Through the negligence of the American Express Co., the lithographs of the John F. Ward co. were not delivered until the afternoon 10, cutting down the advance sale by half.

### ANDERSON.

Doxey Music Hall (T. B. Harrison, manager): Perkins D. Fisher in A Cold Day played to a full house 12.

### LOGANSPORT.

Opera House (William Dolan, manager): Haverly's Minstrels gave a very creditable and pleasing performance 13. Receipts about $425.

### FORT WAYNE.

Masonic Temple (J. H. Simonson, manager: Haverly's Minstrels played to large business 12; Dunlap's Opera co. 20; We Us & Co. 22.

Academy of Music (Cook and Thompson, managers): Aiden Benedict, in Mont Cristo played to good business 13. Some of the extra stage settings carried by Benedict are exceptionally attractive. Josephine Cameron co. 20; Argonauts of '49 28-29.

### ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Atkinson's Peck's Bad Boy 13; well filled house.

## IOWA.

### DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers); Zerega's Spanish Troubadours gave a very nice performance to a fair house 8. The Stricken Blind co. booked for 10 failed to appear having closed season at Quincy, Ill.

### CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers); Sol Smith Russell 10 in his neat little three-act comedy Bewitched 10. A well-pleased audience greeted Mr. Russell and his good support. Maggie Mitchell entertained a delighted audience 11 with The Pearl of Savoy.

Manager Harry Noxon and C. and N. W. RR. ticket-agent Jamar are in Chicago after the Booth-Barrett comb. Dan'l Sully's complement to the Cedarites in the last MIRROR has caused some comment.

### WATERLOO.

Brown's Opera House will be closed for a month to put in steam-heating and opera chairs.

Opera House (L. C. Goodwin, manager): This house was opened for the season by Maggie Mitchell to a $503 house, 10. Sol Smith Russell in Bewitched 15; good house.

### IOWA CITY.

Opera House (J. N. Coldron, manager): Sol Smith Russell was greeted by a large and very appreciative audience 12.

## KANSAS.

### LAWRENCE.

Opera House (J. D. Bowersock, proprietor): Modjeska appeared 10 in Adrienne Loucouvreur; big house, her first appearance in out city; warmly greeted. Support first class and splendid.

### FORT SCOTT.

Opera House (W. P. Patterson, manager): Marie Prescott and her excellent co. did not receive the patronage that the performances merited 7-8. Bad weather the cause. Wills, Henshaw and Ten Broeck's Two Old Cronies co. 11. Several members of the co. 10-11. Several members of the co. have been seen here before. The others made themselves favorites at once. This skit contains more funny sayings, catchy music, pretty women, elegant costumes and good singing than any comedy seen here in a long time. Large audiences. Martin Hayden in A Boy Hero drew very light houses 12-13. New York Ideal Opera co

Stranded: Boy Hero co. went to pieces here to-day.

### TOPEKA.

Crawford's Opera House: America's greatest and most popular comedian, Nat Goodwin, supported by an excellent cast in Lend Me Five Shillings and Turned Up 7-8. It is needless to say that the houses were crowded and that every one was pleased, but many were heard to say that they would have liked to have a little singing and dancing introduced in the entertainments. Indeed we have been so long accustomed to associate the peerless Nat with a singing support, and to seeing him emphasize each climax and situation with some new antic or some inimitable catch-step, that no matter how good a play he may bring us without these we are certain to feel that something is lacking. Moreover, many of us cannot see him without thinking of the one to whom he owes his first success, and who was ever the better half of his cast; and I for one cannot but feel sad to think that we shall never again, in this life, see poor Eliza Weathersby, who was one of the best and most beautiful women the profession has ever known. Halliday's Minstrels, a collection of colored talent, 10-12; fair patronage. The show was really a very good one, but came too close after McIntyre and Heath.

### PARSONS.

Opera House (L. L. Baird, manager): Plum Pudding co. 8; poor business owing to rain. McIntyre and Heath's Minstrels 19; fair business.

## KENTUCKY.

### LEXINGTON.

Opera House (J. Scott, manager): Emma Abbott Opera co. in The Mikado 14; matinee 15, Bohemian Girl; evening, Il Trovatore. Standing room only.

### OWENSBORO.

Opera House (R. M. Conway, manager): Lillian Lewis 11-15. Crowded houses, from 100 to 150 people being turned away nightly. Miss Lewis is a talented, painstaking artiste, and gave decided satisfaction.

## MAINE.

### PORTLAND.

City Hall: The Bostonians in ideal English opera gave three performances 14-15. The Poachers, Fanchonette and Fatinitza were finely sung, elegantly costumed and superbly staged. Marie Stone, Agnes Huntington and Messrs. Karl, Barnabee, McDonald and Frothingham were all enthusiastically welcomed. The orchestra under S. L. Studley, was very efficient, and the chorus was the finest ever had here.

Items: The Park Garden opened 17. A fine list of attractions is booked.—Frank Torrance, business manager of the Redmund-Barry co., was in town last week.—The sale of seats for Jim the Penman, 21-2, has been large.—W. H. Strickland, in advance of Manager Palmer's co., has been doing some clever press work.—The costumes of the Bostonians were beautiful as well as appropriate.—Manager Knowlton has used good taste as well as money in furnishing the Park Garden.—The Bostonians are vastly superior in every respect compared with the Ideals.—Manager Stockbridge has added a supplementary course of five entertainments to his original list, and a big advance sale augurs its success.

### BIDDEFORD.

City Opera House (Fred. Yates, manager): Floy Crowell Dramatic co. closed a week 15. Good business.

## MASSACHUSETTS.

### HOLYOKE.

Opera House (Chase Brothers, managers): T. P. W. Minstrels 11; a return engagement; large house. This performance was made noteworthy by the initial appearance in the United States of John Le Clair, a very clever juggler, who is well known throughout Europe, and who joined the party here. Although James O'Neill has given us Monte Cristo every season for several years, his friends seem not to tire of actor or play. The house was filled 13. Michael Strogoff 21, Early Birds comb., 28 Rhea 25, Fred Bryton 28, Helene Adell 31, one week.

Gleanings: The James O'Neill co., after working West and then South, reach San Francisco about Christmas, returning to New York city about Feb. 22. John Le Clair showed signs of nervousness on his first appearance, but when he becomes accustomed to his new surroundings, his juggling exhibition will be hard to beat. May Wilkes and Grace Raven, of the O'Neill co. are two very handsome women.—When Mlle. Aimee was last here, two or three years ago, a street urchin, with singing and dancing proclivities, was brought in on the stage to give his stereotyped yet humorous exhibition. After enjoying the little fellow's antics, Aimee took a fifty-cent piece from her pocket, and the boy departed with a light heart and a heavier pocket than he had had in many a day. It was on this occasion that I had the pleasure of meeting the lady, and I was very sorry to read of her sudden death.

### CHELSEA.

Academy of Music (James B. Field, manager): William Redmund and Mrs. Thomas Barry appeared 13 in "a grand production of the romantic drama, Rene,"—to quote from the play-bill. There is little merit in this "grand romantic drama," from a literary or dramatic point of view, but that it will prove a monetary success if excellent management be a criterion, there is little doubt. The principals will be surrounded by a fair co. The audience was large in numbers, including a lodge of Odd Fellows, who attended in a body. Manager Torrence informs me that business has been excellent thus far; in fact dates have been cancelled that return engagements may be played to a surety. The Daly Boys (who are by the bye, indeed, popular in the East) played before a large audience 14. Upside Down, from the pen of John McNally, of the Boston *Herald* staff, was the theme for diverting the hilarious auditors. The play? Well, I'll be governed by Mark Twain's boy with respect to it, and "say nothing." It pleases. Need I say more? Business excellent. Marion Fiske is in the co., likewise Lizzie Derious, Tom Daly's charming wife.

Tid-Bits: More courteous gentlemen than Mr. Torrence and Mr. Brooks it would, indeed, be a task to find. I met Mr. Chappelle, business manager of the Dalys in Boston. His mem. books show nice figures, illustrating, as I said before, the success of these talented young men. Frank Jones in Si Perkins 20, Helene Adell and Oscar Eagle in a repertoire 25-6, Miss Pixley 28, Kindergarten 31.

Items: Manager Thayer of Point of Pines fame shipped his pyrorama to Kansas City, care Gail and Hamilton. The properties—three car-loads scenery and two cars fireworks—through the efforts of Mr. Ackley, New England Freight Agent of the Pennsylvania Railroad, made phenomenally quick time. Directly the termination of the Kansas City engagement, the pyrorama will be seen in Richmond, Va., says Mr. Thayer-Campbell.

### LYNN.

Music Hall (James F. Rock, manager): George C. Boniface, in Streets of New York 10. The co. is a good one, and Mr and Mrs. Fred. Mower (Lutie Page), residents of this city, in the characters of Mr. and Mrs. Puffy, are worthy of special mention. Owing to a fault of the Courier Co. in not sending their paper, the house was rather light. Denman Thompson 11-12: crowded houses. Could have played the entire week to big business. Henry Chanfrau in Kit 15; fair-sized house.

Items: I understand that Manager Charles Atkinson is after me with a club. He claims to have the right to present the plays I mentioned—which I did not deny. However, it will give him a chance to express his views in regard to play-piracy.—Justin Adams, the rising young actor and playwright, has dramatized Rider Haggard's "Dawn" for Manager Charles Atkinson.—I had the pleasure of meeting Master Willie Sanger, Mr. Frohman's messenger-boy, and found him to be a perfect little gentleman.

### NEW BEDFORD.

Opera House (John S. Moulton, manager): The Dalys in Upside Down 15, had a good-sized house. Their new piece was well received, but the absence of three of the "Vacation" Dalys was much regretted. Helene Adell opened this week auspiciously.

New People's Theatre (W. E. White, manager): Hennessy Brothers' Minstrels did a good business 13-15 at low prices, and gave an excellent performance. Jennie Calef opened Monday for one week, with promise of good results.

Whispers: William E. White, of the Sans Souci Gardens, Providence, has leased the People's Theatre for one year, with the privilege of extending the term to five. He proposes to give first class entertainments, and to present them at reasonable prices, although not at ten-cent standard. The auditorium is to be repainted, drapery curtains hung over the windows, and the whole aspect of the place made more pleasant and attractive. He intends to have a first class orchestra, and will probably bring some musicians from Providence. E. L. Jenkins, of Boston, has measured for a fire-proof curtain and the stage will be lighted by electricity. Clara Morris, who is under a six weeks' engagement to Mr. White, will appear here late in the season.—C. B. Brooks, for four seasons with the Daly Vacation co., will sever his connection with that organization Dec. 1, and take the management of Lavenberg's Phantasies, in which I believe he has a moneyed interest Dec. 20. The Dalys owe much of their quick success to Mr. Brooks' able handling. He is a thorough gentleman and I wish him success in his new venture.—Mrs. Joseph C. Omey is doing excellent work at the Opera House, and bears the great responsibility of her position as acting manageress with remarkable ease.

### SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): The T. P. W. Minstrels made their second appearance this season 10; good house. The Levy Concert co. came 12, laboring under some disadvantages. Levy's cornet solos were executed with all his usual brilliancy, quite justifying THE MIRROR'S opinion, which was conspicuously displayed on all the company's advertising matter. Enrico Battistini was also heartily received by the small audience. Rarely is it that any dramatic occurance leaves behind it as favorable an impression as did Lilian Olcott upon her first appearance here in Theodora, lavishly mounted and finely costumed 14-15. Throughout the action of the play, especially in the more trying situations, Miss Olcott displayed such unexpected strength that the local press declared her "superior to her lines." Of the efficient support, John E. Kellerd, Howard Kyle, Walter Standish and Estelle Gilbert call for notice. Business was not of the best. This week, Floy Crowell, Rhea 26; Frederic Bryton 27; Annie Pixley 31.

Musee: Arizona Joe's co. and "dramatic dogs" provided lovers of the sensational drama with a plenteous repast by serving up Black Hawks and Wild Violets 10-15. Houses averaged good. This week, return of Ginger Snaps.

Lorgnette Rays: P. J. Mulvaney, who lately resigned his position as interlocutor of Hennessy Brothers' Minstrels, has engaged in the grocery business at Ware and is now passing tea and sugar over the counter with as much avidity as he formerly displayed in distributing jokes from the rear of the footlights.—Few people recognized in Charles Howard, of the Theodora co., the Will Robinson of a few years ago here; but his presence recalled to my mind most vividly the boning rushes and scrapes of academic days now gone forever.—Maze Edwards feels considerably aggreived over the conduct of Manager Pike, of Hortford, who, after engaging the Opera House and guaranteeing the Levy co., departed suddenly, leaving them to shift for themselves.—John E. Ince, who is to tour with Fun in a Boarding-School this Winter, opens his season at the Musee 24.—From a somewhat indirect but reliable source I hear that play-pirate Wilson Day attempted to give Uncle Dan'l at Westfield 11, but Mrs. Rachel McAuley interfered and another bill was substituted.—Treasurer Archie McKenzie, of the Theodora co., manages to find time between telling some amusing incidents to send best wishes to THE MIRROR staff.

### FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): The Dalys in Upside Down 11; to large business. Two Johns 13; good audience; Henry Chanfrau in Kit 14; small house; Lights o' London 22-22; Si Perkins 27.

Central Musee: Business was small during the week. The managers might have some chance of success with pank-price cos. in a repertoire, but they never will with variety.

Items: Benjamin Tuthill, an old friend, was here 11 in advance of the Levy Concert co., and I spent a pleasant evening in his company. J. C. Stewart is organizing another co. to play the Two Johns in the towns not visited by the present one. Of the original Daly family but two are with the present co. Lizzie is with the Howard Athenæum co., William has gone into other business, while Robert has been obliged to give up all work owing to ill-health.—All the Academy attaches appeared in uniform 13.—Many are the sighs heard from co's. as they pass the new hotel being built here. Their thoughts wander to that beefsteak which has done service for the last decade.—The city government being at loggerheads, none of the streets are lighted. It furnishes an unlimated number of jokes for visiting cos.—As I predicted, Manager Burrell won his suit in the Superior Court the past week. This grew out of cancelling a date with a sparring co. under local management. Burrell's defence was that it was a prize-fight. The defeated party say they will carry the case to the Supreme Court.

### WORCESTER.

Theatre (Charles Wilkinson, manager): Redmund and Barry's co. in Rene and Denman Thompson in The Old Homestead filled the week and the house nightly. Streets of New York, 20 22. Lester and Allen in Early Birds 24; Louis Aldrich 25 6; Jim the Penman 27-29; Monroe and Rice comb in My Aunt Bridget 31 Nov. 1; Alice Harrison in Photos 2-3; Herrman 4-5; Joseph Proctor 7; Lights o' London 10-12; Parsloe in Grass Widow 14-16.

Items: Frank Torrence, manager of the Redmund-Barry co., reports good business everywhere. While here Mr. Torrence arranged with the Worcester Excursion Car Co. for the car "Shaughraun" for a term of seventeen weeks. The car will meet the co. at New Orleans, and from there will go through the South and to San Francisco. Mrs. Torrence left the co. here; will rejoin in New Orleans.—Mr. Bristol opens his dime museum this week.

### WALTHAM.

Music Hall (W. D. Bradstreet, manager): A large audience greeted the production of Monte Cristo 10. James O'Neill's interpretation of the title role won universal favor. Support excellent. Redmund and Barry always do well here, consequently business was large 14, when Rene was the attraction. The play is an exceptionally strong one, of the spectacular order, and is mounted and costumed in a lavish manner.

### HAVERHILL.

Academy of Music (James F. West, manager): Andrews' Michael Strogoff 10; large house. Co fair. Jim the Penman 18; large house. Co. first-class. Mary Brookyn received much praise. Bennett and Moulton Opera co., 17, week; Annie Pixley 26.

### LAWRENCE.

Opera House (A. L. Grant, manager): Atkinson and Cook's co. week of 10 in a varied repertoire. Business good. The leading lady, Miss Ames, is gifted with a beautiful face and considerable talent. E. P. Sullivan and Thomas E. Shea shared the honors.

### AMESBURY.

The Eastern Michael Strogoff co. were in town three days the past week claiming to hold contrect to open the new Opera House—which, however, is not yet finished. Manager Currier had previously notified the manager of a device to cancel the dates or to play the co. in some other town.

### TAUNTON.

Music Hall (A. B. White, proprietor): Henry Chanfrau in Kit 10; good-sized audience; general satisfaction. Mr. Chanfrau, though by no means giving a perfect performance, does very well. He should put more pathos in the recognition scene in the third act. It was there that his talented father excelled. The Judge and Major of W. W. Paytor and V. P. Wilson were very funny, and kept the audience in good humor. The ever-welcome Dalys presented their new piece, Upside Down, 12, to a packed house. The piece is true to its name, everything in confusion from beginning to end. Daniel Daly is a good singer, and for a grotesque dancer ranks A1. Lizzie Derious looks as pretty and sings as nicely as in days of yore. Her performance on the slack wire was a surprise to me. Do not think the piece will wear as well as Vacation. J. C. Stewart's co. in the laughable Two Johns 14; small house. A counter-attraction, in shape of torchlight procession, greatly interfered with it. Those attending were well pleased.

Items: Had a pleasant chat with Chanfrau's genial manager, A. B. Anderson. He informs me he is organizing a co. to play the Western country in a piece of the Bunch of Keys style.—James McGinty, professionally known as James Pell, died this morning (16th). His first appearance here was as song-and-dance man in local minstrel co. His first professional engagement was at the Howard, Boston; from thence he went to Chicago, and was at one time a member of Haverly's Minstrels. His last engagement was with the Golden Bell co., but failing health compelled him to seek the quiet of his home. He died surrounded by his family and friends. He was one of the best of good fellows and a favorite with all who knew him.

## MICHIGAN.

### DETROIT.

Lotta played to enormous crowds last week at the Detroit Opera House. Pawn-Ticket 210 was presented for four nights, Little Detective and Old Curiosity Shop closing the engagement. John Howson, G. C. Boniface, Jr., Cyril Scott and Charles L. Harris shared in the honors of the week. At the close of Old Curiosity Shop, Saturday night, the audience remained seated, thinking there was more to come. Orchestra played a good-night selection; no movement of audience. Lotta darted out with a curtsey and said naively: "Ladies and Gentlemen—I'm sorry, but that's all there is. Good-night." Kissed her hand—vanished. Audience tumbled and then broke into tumultuous applause. A. M. Palmer's Western Jim the Penman co. all this week.

Week of 10 opened at White's Grand Opera House with Bartley Campbell's White Slave for three nights and matinee. Play well acted and effectively staged, drawing good audiences. May Newman played Lisa with force, pathos and dignity. Excellent work was done by Charles Webster as Clem, Marie Bates as Martha and Ida Jeffreys as Nance. Mestayer's Tobogganing followed for rest of week, and played before splendid houses. All this week Arthur Rehan's co. in Love in Harness and Nancy and Co. A heavy business is anticipated.

### KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Hardy's Minstrels 11; full house. The singing and specialty business were first-class and the jokes good. Tannehill's Exile's Daughter co played to light houses 12-13. Co returned to New York. Atkinson's Peck's Bad Boy had fair business 15.

### GRAND RAPIDS.

Powers' Opera House (George E. Gouge, manager): Ten Nights in a Bar-room 14-15; moderate business.

Redmond's Grand (C. H. Garwood, manager): Phosa MacAllister co. in Taken from Life last week. Large houses were well pleased. Peck's Bad Boy 17, week.

Wonderland: Oura's Japs have drawn fairly. Laura Dainty this week.

### EATON RAPIDS.

Opera House (J. N. Reynolds, manager): Frank Tucker's Metropolitans 6-7; fair business.

### LANSING.

Opera House (M. J. Buck, manager): Hi Henry's Minstrels 15; big business.

### IONIA.

Opera House (K. R. Smith, manager): Ten Nights in a Bar-room 13; good business.

### FLINT.

Music Hall (H. E. Thayer, manager): A large and well pleased audience greeted The White Star 13. First-class co. and fair scenery.

### ANN ARBOR.

Opera House (A. J. Sawyer, manager): Rentfrow's Jolly Pathfinders hurled stage "gags" the entire week to fair business. White Slave 21. Rentfrow presented Under the Gaslight 12. Is it not a case of play-piracy?

### PORT HURON.

City Opera House (L. A. Sherman, manager): Stevens' Dramatic co. presented Ten Nights in a Bar-room to a top heavy house 12. Marrion Abbott in Only a Farmer's Daughter 13; good house; good satisfaction. Miss Abbott, Robert A. Fisk and little Maud Thompson shared the liberal applause of the evening.

## MINNESOTA.

### ST. PAUL.

Grand Opera House (L. N. Scott, manager): Fowler and Warmington's Skipped by the Light of the Moon co. week 10. Very fair house, a bright little co., giving a very laughable performance. W. Blaisdell, Jr., as Crackle, is very clever. Frank M. Kendrick plays the part of Dingle exceedingly well, and kept the audience merry. Rose Alton is prepossessing and plays the part of Mrs. Crackle neatly. Adele Bray makes Mrs. Dingle a good feature, playing the part very nicely. Julia Smith is interesting as Sarah, and is a good vocalist. Charles J. Hagan does the policeman well. Margaret Mather week of 17.

Olympic Theatre: Week of 10, a variety co. gave a good bill. Dan Malcolm, James Williams, fair houses.

### MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Margaret Mather, 10 week, in Romeo and Juliet, Leah the Forsaken and The Honeymoon, has had in Buffalo, Detroit and Milwaukee this season large and representative audiences greeted her at each performance. Support excellent; Mr. Paulding as Romeo shows a thorough appreciation of his role, and his Rudolph is an excellent piece of work. Miles Levick is the best Mercutio seen here in many a day. Clara Louise Thompson was an intelligent, graceful Volante.

Hennepin Avenue Theatre (F. P. Weadon, manager): 10-15. Neil Burgess in Vim. Very funny indeed, but somewhat uncongruous and on the whole not so much of a hit as his former plays. Audiences small but appreciative.

Mention: Liberati's Seventy-first Regiment Band, of New York, who have been playing at the Exposition for a month, occupied boxes at the Hennepin Avenue Theatre 14.

Margaret Mather and co. travel on one of the most complicated and extensive railroad contracts ever drawn.

### DULUTH.

Grand Opera House (John T. Condon, manager): The Pyke Opera co. played a paying engagement of four nights, opening 10. Jeannie Winston, the prima donna, is a very taking actress and has a voice of great plenibility and sweetness. Louise Manfred and Louis de Lange also deserve special mention.

## MISSISSIPPI.

### NATCHEZ.

Opera House (F. M. Swan, lessee): The return engagement of Helen Blythe 11-12 was a gratifying success, Only a Woman's Heart and Article 47 being played to large audiences. Miss Blythe again scored a hit, and J. F. Brien and Charles Mortimer met with particular favor. The latter was out of the first night's bill, and was missed, but came in for a large share of the honors in Article 47.

### JACKSON.

Robinson Opera House (Dryfus and Evans, managers): Entirely refitted and renovated, this house is now one of the handsomest in the State. Helen Blythe appeared as Cora, the Creole, in Article 47, to a fair audience 13, and gave unbounded satisfaction. Her support was good. Joseph F. Brien as Duhamel shared the honors. Charles Mortimer looked handsome, dressed elegantly and quite caught the house as Victor, acting the part acceptably.

## MISSOURI.

### KANSAS CITY.

This has been a gala week. President and Mrs. Cleveland were the city's guests. Their presence was the magnet that drew 100 000 people to the city. In consequence the theatres were thronged.

Gillis: Evangeline drew big houses every evening. The March of the Amazons caught our country cousins.

Ninth Street Theatre: House closed until Thursday night on account of a leakage. The management couldn't Keep It Dark any longer, and it was opened to an overflowing house.

Music Hall: Baker and Paxton's Opera co. opened 10. A very good house, with good business throughout the week. Jessie Hatch is the prima donna.

Coates: Nat Goodwin opened 10 in the double bill of Turned Up and Lend Me Five Shillings. Big house and pleased houses, too. Nat Goodwin made much of Caraway Bones; quaint conception of a peculiar character. The co. remained a week.

Gossip: Thayer's Pyrorama of the naval engagement between the *Monitor* and the *Merrimac*, under the management of Craig and Hamilton, of the Warder Grand, opened Friday evening.—The Warder Grand will be opened on the date announced, 24, with the Booth-Barrett comb.

### SEDALIA.

Opera House (H. W. Wood, manager): John F. Ward will long be remembered as Higgins by the reasonably good audience that saw him here in The Doctor 14. It was quite a good show to watch how some of his staid auditors nearly fell out of their seats with laughter. The co supporting him was quite satisfying. Keep It Dark attracted and entertained a good laughter-loving audience 17.

### BOONEVILLE.

Thespian Opera House (C. E. Gross, manager): Martin Hayden appeared 8 in A Boy Hero; small house; deserved better.

Thespian Opera House: Eunice Goodrich played Dad's Boy 10, Fun in a Boarding School 11 and Wanted—A Husband 12. Only fair business.

### HANNIBAL.

Park Opera House (J. B. Price, manager): Gus Williams gave Keppler's Fortunes to a delighted house 12; Wilson and Rankin's Minstrels 27; James-Wainwright 28.

### JOPLIN.

Haven Opera House (H. H. Haven, manager): A Plum Pudding co., starring Minnie Sartelle, opened 10 to poor business; McIntyre and Heath Minstrels 11; Wills, Henshaw and Ten Broeck in Two Old Cronies filled the house 12, playing against Doris and Colvin's circus. Frank Wills and John E. Henshaw carried the audience by storm.

Arena: Doris and Colvin's circus did an enormous business, but gave a very poor performance. The only redeeming feature was Capt. Stubb's Wild West.

### ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Modjeska, with one of the strongest co.'s ever seen on the road, presented Twelfth Night 11 and Measure for Measure 12. Large, fashionable and appreciative audiences.

Between Acts: Winkler's Orchestra is now discoursing new and well-rendered selections. It has been enlarged, strengthened and is far above the average of Western orchestras

## NEBRASKA.

### OMAHA.

Opera House (Thomas F. Boyd, manager): Keep It Dark 7-8; full houses; greatly improved. Le Voyage en Suisse 10 12: financially a grand success. Modjeska 20-2; Evangeline 24-6; Vernona Jarbeau 27.

Grand Opera House: Japanese Tourists week 10; fair business. Kate Putnam 20-2.

### LINCOLN.

Opera House (Fred Funke, manager): Le Voyage en Suisse, by the Hanlons, drew a large house 13. Every one pleased. Evangeline 22; Nell Burgess 24-5; Grismer-Davies 29; Wilson and Rankin's Minstrels Nov. 3; Little Nugget co. 4 5.

People's Theatre (Warner and Browne, managers): Walton Comedy co. week of 11 did not draw very well. They do not possess much talent, and, moreover, should be placed on the pirate list, as I do not think they have purchased Confusion or Inshavogue, both of which they have played.

## NEW HAMPSHIRE.

### EXETER.

Opera House Not a poor house thus far. Six entertainments last week. Norfolk Jubilee Singers 9, Bennett and Moulton's Opera co. 10-12; good houses. George Boniface in Streets of New York 13: every seat sold. A. M. Palmer's Jim the Penman co. 15; fine audience of great size, even with advanced prices. Undoubtedly the best entertainment yet given in house, and deserves large patronage.

### NASHUA.

Theatre (A. H. Davis, manager): Julia Anderson in Inez 15; pleased a well-filled house.

## NEW JERSEY.

### PATERSON.

Jacob's Opera House: Edwin Arden, in Eagle's Nest, drew fairly last week. Herne's Hearts of Oak will try and please patrons this week. J. J. Dowling, in Never Say Die, is underlined for 24. week.

People's Theatre (A. Philion, manager): Edith Sinclair, in A Box of Cash, last week to good business. This week Lottie Church.

Items: Charles Guinness, notwithstanding Mr. Peck's warning, has put up paper for Peck's Bad Boy at Passaic, N. J., the date being to-night (17). Is he a new recruit in the pirate ranks? Local Manager Watterman, of Jacobs' Opera House, deserves credit for many improvements he has made in and about the house, the last of which is the ushers' new uniforms.

### SOMERVILLE.

Mirror Hall (William M. Alberti, proprietor): The production of Will T. Burnside's farcical comedy, A Close Shave, was an occurence (13) which the members of the company will not be slow to forget. The audience was in sympathy with the piece and performers. Mr. Burnside's entrance was the sign for a burst of applause which quite astonished the author of the play, and at the end of the second act the call for the author brought out the whole co. Mamie Cahill did finely, and was the recipient of an elegant bouquet. Eugene Douglas as Franklin could not have been improved in make-up, and the character was well delineated. John W. Palmoni as Glue was the life of the play.

### NEWARK.

Miner's Newark Theatre: Allen Dare opened 17 before an appreciative audience. Kiralfy's The New Black Crook 24.

H. R. Jacob's Grand Opera House: Edwin Arden opened a week's engagement, 17, before a crowded house. Eagle's Nest was the attraction. Australian Novelty co. 24.

Waldmann's Opera House: The Night Owls are at this house this week and drawing well. Excellent performance of novelties.

### TRENTON.

Opera House (John Taylor, manager): The audience that greeted Shaun Rhue 10 was large. The play was excellent and the applause discriminating and abundant. In the dual characters of Shaun Rhue and Larry Donovan Mr. Murphy's acting is very fine. The Knights and a very capable company gave two performances and a matinee 14-15. Rudolph is a capital play, and in the hands of Mr. Knight and his company is produced in a realistic and highly finished manner.

## NEW YORK.

### BUFFALO.

Academy of Music (Meech Brothers, managers): R. B. Mantell, in Morbara, 10 12; only medium business. Watkins' Tea Party, in an absurdity called Cat-Nip-Tea, filled out the week with a like result. Foster's Ideal Opera co. this week.

Court Street Theatre (H. R. Jacobs, manager): Mam'-zelle, last week's bill, kept up the drawing power at this house. The audiences were universally large. Kate Foley as Poinette became a favorite, while the support throughout was very fair. Edmund Collier in tragedy this week.

Grand Opera House (J. E. Snelbaker, manager): Week of 10, Kate Claxton in Two Orphans, with two evenings of Mary Warner. Business was not large. Little Tycoon this week.

Adelphi: Sheffer and Blakely's Specialty co. did a good business.

Grand Central: William Cullington in For Congress was well patronised. Marguerite Fish this week.

Items: The new Music Hall will be opened with a four nights' festival, beginning Tuesday, 18. Walter J. Damrosch will conduct a chorus of 500 voices. Among the soloists are Ella A. Erle, Helen Hastreiter, Max Alvany and Max Heinrich.—Frank D. Hall, treasurer for William Cullington, is said to have left the co. in a lurch here. The co. continue on tour.

### ALBANY.

The engagement of the Boston Ideals at the Leland last week began with the Wednesday matinee, when Elixir of Love was sung. In the evening Bohemian Girl was given, and Thursday night was devoted to Daughter of the Regiment. The operas at the Wednesday performances were badly sung, and therefore the excellence of the rendition of the Daughter of the Regiment was in the nature of a surprise by reason of its ... Whatever may be said of Mr. Foster's co. ... in truth be found with his orchestra, which ... best, outside of the National Opera, that has been heard here in years. The T. P. W. Minstrels drew large audiences 14 15. The Golden Giant opened on Monday night of this week to a rather light house. The piece made a decided impression on the audience, and recalls were frequent. Charlotte Russe is announced for 20 2.

Charles T. Ellis in Casper the Yodler, at the Museum, continued to do a large business throughout the week, the play and star meeting with much favor. Clio opened on Monday night to a packed house, pleasing the large audience thoroughly.

### UTICA.

Opera House (H. E. Day, manager): Roland Reed in The Woman-Hater 11; good house. Gorman's Minstrels 13; good business. The co. is composed of good artists, and gave a very satisfactory performance. Boston Ideals in The Daughter of the Regiment 14. Mlle. Zelie de Lussan as Marie was in excellent voice and received enthusiastic applause. W. H. Clark was in fine voice and gave excellent support. Frank Baxter and J. W. Herbert filled their respective roles acceptably. The male chorus was very fine. The orchestra was an unusually large one. The female chorus was ill assorted, but contained some good voices. Parquet seats were placed at $1.50 and house not crowded; well filled, however. Manager Foster said this was a misunderstanding, as he only intended a few select rows at that price. Bostonians 24; Daly's Vacation co. 29.

### CANANDAIGUA.

Kingsbury's Grand (S. Kingsbury, manager): Acme Comedy co. in Fortune's Fool 10; light business. May Blossom 20; Edwin Mayo 21; Alice Harrison 25; Lottie Church Nov. 3-5; Little Tycoon 17.

### OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Abbey's Uncle Tommers to a full house 10. Seemed to take as well as ever. Roland Reed in his new piece, A Woman-Hater, 14. Crowded house. Play received with great laughter. A popular success. May Blossom 24; Bostonians 27; Little Tycoon 28.

### GLOVERSVILLE.

Opera House (A. J. Kasson, manager): Ivy Leaf 14; full house. Pete Baker 20.

### LOCKPORT.

Opera House (John Hodge, manager): The Fifth Avenue Opera co. finished a week 15. Very large house. S. R. O. three times.

### BINGHAMTON.

Opera House (J. P. E. Clark, manager): George S. Knight, supported by a superb co., presented Rudolph 12. Large and very enthusiastic house. One of the best attractions ever seen here. Alice Harrison in Photos 15; good business.

### KINGSTON.

Opera House (C. V. DuBois, manager): J. K. Emmet, in Fritz, Our Cousin German, 10; crowded house. Emmet was at his best and the audience was delighted. Support excellent. The three little children and the big dog were loudly applauded.

### WATERTOWN.

City Opera House (E. M. Gates, manager): Power's Ivy Leaf co.; large house. This was the third visit. Cast much improved. Very general satisfaction. Bostonians, 25; Robert Mantell, 27; Little Tycoon, 20

### PLATTSBURGH.

Music Hall (Claude Pelham, manager): Wilson's All Star Minstrels 14; well pleased audience. Si Plunket 21.

### TROY.

Rand's Opera House (E. Smith Strait, manager): The Boston Ideal Opera co., under Manager Foster, failed to please fair-sized and over charged audiences 10-11. Presented The Daughter of the Regiment and Bohemian Girl. Charles T. Parsloe, in A Grass Widow, 12; medium attendance, but all in the best of humor. J. K. Emmet in Fritz pleased large crowds 13-15. Ranch 10, 21-2.

Griswold Opera House (Jacobs and Proctor, managers): Newton Brothers had more than a successful week. His Lost in London crowded the house nightly. Corinne in Arcadia current week. Hallen and Hart's Ideal next.

### LYONS.

Parshall Memorial Hall (D. S. Chamberlin, manager): Roland Reed made his first appearance in Lyons, 15, in his amusing comedy, Cheek. Play and co. well received by a fair sized audience. The dancing by Annie Lewis took the house by storm. May Blossom 21.

### OLEAN.

Opera House (Wagner and Reis, managers): A Chip o' the Old Block was greeted by a crowded house 15. Fine entertainment of its kind.

Item: Manager Wagner was the guest of your representative Sunday.

### ROME.

Opera House (Charles Tuttle, manager): Joseph Adelman co. in May Blossom 10; good house despite rain. The co. is first-class. Ivy Leaf 12; to full house; good satisfaction. Abbey's Double U. T. C. co. 14; crowded house.

### OWEGO.

Wilson's Opera House (S. F. Fairchild, manager): May Blossom co. (Adelman's) played to a fair house 12.

### ITHACA.

Opera House (H. L. Hilgus, manager): Madison Square Theatre co. in May Blossom 11; good business. The Acme Comedy co. in Fortune's Fool 12. Clairice 13; light business. Sheehan and Coyne Irish Comedians 25.

### AUBURN.

Academy of Music (E. J. Matson, manager): Kate Bensberg drew only a fair audience 10. Roland Reed came 12; big busines. Gormans' Minstrels to a large house 14. Co. good. Abbey's Uncle Tom's Cabin co. gave two performances 15 to good houses.

Opera House: Girard Mastodon Minstrels drew a fair house 15. Entertainment not the worst.

### POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): The Bennett-Moulton Opera co. did an immense business week of 10. The S. R. O. sign was displayed nightly before eight o'clock. Robert Macaire, Fantine, Queen's Lace Handkerchief, Fatinitza, Bohemian Girl, Fra Diavolo and Pinafore were excellently sung. Misses Fox, Marcellus and Barton and Messrs. Ricketts, Bullard, Nelson and C. Amsden deserve special mention for good work. The chorus is well trained and evenly balanced, and the costuming is above the average.

Opera Jots: Della Fox, B. and M.'s youthful prima donna, celebrated her seventeenth birthday here 13. She received numerous costly presents of jewelry and a profusion of flowers, including a beautiful lyre four feet high, from Manager Baker. Charles Holmes, tenor, formerly with Boston Comic Opera co., joined the co. 11 to play leads. The B. and M. orchestra, consisting

CONTINUED ON EIGHTH PAGE.

# NEW YORK MIRROR

*The Organ of the Theatrical Managers and Dramatic Profession of America.*

Published every Thursday at 145 Fifth avenue, corner of Twenty-first street, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, . . EDITOR

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## MIRROR LETTER-LIST.

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Bangs, Frank C.
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Bergen, Neil
Bratt, Ignevelus L.
Bishop, W. H.
Brown, Alice
Black, Georgia
Baker, Maude
Calles, Myron
Charles Merce
Carey, Eleanor
Clark, Duncan
Cardea, James
Chase, M. Miss
Carroll, J. W.
Calder, W. T.
Carpenter, A. S.
Carleton, H. G.
Clarendon, Hal
Clark, John S.
Campbell, C. J.
Coleman, Edward
Carver, B. F.
Calhoun, Kirkland
Campbell, Mrs. F. G.
Dixon, W. T.
Dungan, Charles W.
Davenport, Eva
Dickson, Mr. George
Durbar, Sidney
Dietz, Frank
Decker, J. H. (Telg.)
Dingmore, Jesse
Dillon, Louise
De Bar, Blanche
Edwards, Chas.
Elliot, John A.
Elton, Lillian
Forrest, A. H.
Fort, James, Jr.
Gray, Marion
Goodwin, Frank
Greene, Clay M.
Gottheld, J. N.
Green, George
Gunman, Victor
Gallatin, Alberta
Hastings, Marie
Hall, Minna
Hall, Edward T.
Hartley, James
Hamilton, G. H.
Henry, C. D.
Herk, Frank J.
Hopkins, D. H.
Hayden, Martin
Hawley, Geoffrey
Jones, Howard
Irving, G. T.
Inglis, Miss
Johnson, C. H.
Johnson, Louis
Johnson, Oliver
Jennings, Mr.
Janauschek, Mme.
Kent, Charles
King, S. E.
Knowles, Marie (Telg.)
Litt and Davis
Leach and Stevens;
Lane, Ed H.
Lackaye, Will
Lewis, Horace
Logan, Celia
Malone, J. T.
Madero, Jules
Mayo, E. F.
Martinelli, Mrs. J.
Moore, Eugene
Morton, Chas. S.
Mila, G. C.
Mason, Helen A.
Meeder, F. G.
Maubury, Charles
Nicholson, Paul
Palmer, J. W.
Physioc, Joseph
Pond, Anson
Redding, Flora
Palmer, Laura
Rauch, W. F.
Rose, Annie
Russell, Harold
Stuart, May
Sherwood, Blanche
Stilson, Florence
Singleton, Harry C.
Seymour, Nellie
Stuart, A. H.
Sothrist, Prof.
Stoddard, Harry
Spooner, Agnes
Sheidell, N. J.
Stevens, E. E.
Sterling, May
Swinburne, John
Topi, L.
Thorne, R. D.
Trago, William
Temple, Fanny
Turner, W. H.
Taylor, H. P.
Towe, Ada
Trafford, Owen
Vincent, Alice
Vest, Thomas
Welby, Bertha
Wheeler, A. L.
Wren, Oliver
Wade, Florence
Wheeler, John
White, F.
Wilson, T. D.
White, E. C.
Walton, E. L.
Waters, Joe
X (telg.)

*** The New York Mirror has the Largest Dramatic Circulation in America.*

*** The Christmas Number of* THE MIRROR *will be published on Saturday, Dec. 10. Price, 25 cents. Advertisements received until Nov. 26.*

## The Christmas Mirror for 1887.

We may say, without exaggeration, that the annual advent of THE MIRROR'S Christmas Number is looked forward to by our readers, in and out of the profession, with the pleasantest anticipations. For some time past we have been engaged in preparing for the publication of this year's Number, and we are now ready to announce its appearance on Saturday, December 10.

A new departure will be made with the forthcoming issue. Unlike its predecessors, it will be a separate and distinct publication from the regular number of the same week. In other words, it will be an extra issue. We were led to this arrangement for several reasons, the principal one being that it will enable us to present a more elaborate and artistic paper than is possible where it is also necessary to incorporate the criticisms, news and comment of the current week.

The CHRISTMAS MIRROR will be complete in itself. Its pages will be printed from entirely new type, and copiously illustrated. A brilliant list of contributors has been secured, and there will be a great variety of valuable and entertaining reading matter, appropriate to the season and to the character of THE MIRROR. The cover is to present a novel and beautiful design, executed in the most improved style of lithography. It will be a perfect reproduction, on heavy artists' paper, of an exquisite water-color sketch in a number of colors. The Number will comprise thirty-two or more pages. The price, per copy, will be Twenty-five Cents. Orders will be filled by any newsdealer in this country, or they may be sent to the office of publication, accompanied by the price.

For the past seven years we have shown a progressive spirit in the preparation of our holiday numbers. They have advanced annually in interest, merit and variety. We need only say in respect to the forthcoming addition to the series that it will in every regard surpass all that have gone before it.

Owing to the early date of publication and the immense edition, this Number will be sent to press in November. We have arranged to hold back the advertising pages—all except the second, third and fourth pages of the cover—until the last moment; but positively no advertisements can be received later than Nov. 26. This limit is imperative, so we trust that our patrons will send their copy in as soon as possible. We can give the most satisfactory positions to the early-comers. For this issue our regular rates will not be departed from. As is our custom at all times, they are not subject to any "cutting" or deviation whatever. All are treated precisely the same. Following are the terms:

| | |
|---|---|
| Full Page - - - - - | $140.00 |
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Should advertisers require further particulars, they will be given on making written or personal application to the Business Manager.

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## Stageright Again.

BALTIMORE, Oct. 16, 1887.

*Editor New York Mirror:*

DEAR SIR:—Referring to your article upon the law of copyright and the opinion of Judge Dittenboster regarding the advantage of stageright over copyright, may I kindly inquire whether the holding of a dramatic composition in manuscript would also protect music, stage "business" or mechanical device, incorporated in said dramatic composition? Yours very truly,
A. K. FULTON.

Any original intellectual property, having a pecuniary value, in connection with a work intended for stage representation, maintained in MS., is entitled by virtue of stageright to the same protection under the common law as the plot and dialogue themselves. Music and "business" when incorporated in a dramatic composition become a part and parcel thereof.

So far as mechanical contrivances are concerned, we do not believe that they enjoy similar protection. Under the copyright law of this country only such special models and designs as are intended to be perfected as works of the fine arts are eligible to copyright, and we think that the same holds good in respect to stageright. It would require law even more elastic than that of the United States to stretch so far that the contemporaneous theatrical diving-tank, toboggan slide, classical earthquake and realistic fire-engine could be construed into "works of the fine arts" and therefore entitled to the protection of copyright or stageright.

Stage mechanism can only be protected by the grant of a patent. According to Federal law, any "art, machine, manufacture or composition of matter, or any new and useful improvement thereof," may be patented. Thus the manner or process of doing a thing; a new machine for producing an old effect, or an old machine for producing a new effect; a partly or entirely new invention in mechanism—these are eligible for the procuration of letters-patent.

Specific cases require specific investigation. We would advise Mr. Fulton, our correspondent, or anyone else requiring special information in respect to particular rights in a composition, to consult a lawyer who is thoroughly well posted in these matters.

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## The Centre-Board in Theatricals

In mounting any vehicle, on land or water, the first provision to be made is that you shall not upset.

It may be by overloading, shifting of the ballast or carrying too much sail, or it may be in the build of the vehicle, which may be so constructed that it has no sufficient grip upon the element which it traverses.

Certain watercraft have therefore employed what is known as the sliding keel, which can be moved up and down in the centre of the hull, and protects the boat from making lee-way and from the sudden onset of a squall. The result is that the yacht so equipped and upheld pursues its steady course, while its unprovided rival lies at the mercy of every dash of the sea.

This principle will be found, in essence, to pervade all superior administrations in history; we mean the under-guide and steadying control of a great unseen agency which secures rapidity and surety of advance.

The gigantic progress of Julius Cæsar, Napoleon's unity of action, the tenacity of Wellington and the never-surrender of Grant, all indicate the presence of this great factor—the "old reliable" of land and sea. It has been the governing and guiding power of all the great authors and dramatists. The sliding keel is obvious in sustaining the upright and onward course of the great dramas of Shakespeare and the great tragedians.

In our own dramatic world, while we can show practically such men as A. M. Palmer, who manages his theatre the same as if it were a first-class sloop, the presence of the centre-board is seen in every movement. Not so much can be claimed for our actors; with perhaps the single exception of Forrest none of them can sail enough to require an equipoise and equilibrium. It applied to the drama itself we can readily draw the line showing the craft that, run on a flat bottom, is constantly wobbling and is neither here nor there; at the mercy of chance flurries and the swash and slop of the billow.

Meanwhile, on the other hand, the true drama, all taut, has a constant directing and sustaining power, unseen yet operative, which runs along the subway, and assures at all times a steady and intelligent course.

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## Personal.

DESMOND.—Helen Desmond has arrived in the city from Pittsburg.

CAMPANINI.—Italo Campanini, the tenor—now a manager—arrived from abroad last Sunday.

LEWIS.—Through a sprained ankle Jeffreys Lewis is temporarily incapacitated for stage work.

CHALET.—Manager Chalet, of the Pittsburg Opera House, is able to be about after a severe illness,

PALMER.—Mr. and Mrs. A. M. Palmer have returned from their Stamford country-seat to town for the Winter.

RHEA.—Mlle. Rhea has accepted a play written by Ramsay Morris, which she will produce after the holidays.

LIEB.—Beatrice Lieb is tempting fate once more with Infatuation.

ADAMS.—Yesterday (Wednesday) Mr. and Mrs. George H. Adams celebrated the thirteenth anniversary of their marriage.

DAVENPORT.—Fanny Davenport's arrangements for the season include an intermission during the Winter of four weeks for rest.

CROSMAN.—Henrietta Crosman has been engaged for the Lyceum Theatre stock company and will appear in the first production.

DAUVRAY.—One of the results of Helen Dauvray's recent marriage is her determination to retire permanently from professional life.

LELAND.—Mrs. R. M. Leland went to Boston to attend the opening performance of Phryne on Monday at the Hollis Street Theatre.

FORSYTH.—Kate Forsyth is ill and unable to appear in Jack at the Baldwin Theatre, San Francisco. Her place is taken by Florence Roberts.

VAUGHAN.—Blanche Vaughan has returned to her original part of Cad Wilbur in the Still Alarm. Her success is very pronounced in this soubrette role.

KENNEDY.—M. A. Kennedy, who appears in the production of Rudolph at the Fourteenth Street Theatre next week, denies that he has signed to go starring next season.

ROBERTSON.—T. W. Robertson, the new stage manager at Wallack's, is a particularly industrious man. He rehearses, studies and reads plays morning, noon and night.

SOTHERN.—Edward Sothern has unearthed a drama by Watts Phillips that was the property of his father. There is some talk of reviving it for Joseph Haworth to star in.

MAGINLEY.—Ben Maginley played Connecticut towns last week to the capacity of the houses. Inshavogue has far surpassed expectations, and is a winning card everywhere.

RADCLIVVE.—Minnie Radcliffe, as Daisy Copsley, the heroine in A Run of Luck, has been winning praises for her natural and artistic acting of the part at the Boston Theatre.

IRVING.—It is said that at the opening reception of the Goethe Club, of which A. M. Palmer is vice-president, Henry Irving will be present and deliver an address on the life and works of the poet.

FLORENCE.—W. J. Florence is at work on an autobiography, which he expects to publish before long. It is certain to be an entertaining volume, for few men have enjoyed a wider acquaintance with celebrated people, few have been closer observers of life, and few have stored up a richer fund of anecdote and pleasant reminiscence than Mr. Florence.

BENEFIT.—Last week the Actors' Fund received the net receipts of the benefit given by Agnes Booth at the Masconomo House, Manchester, last Summer. The sum was in the neighborhood of $8 000.

KELLERD.—John E. Kellard will leave the Theodora company on Saturday. Miss Olcott has expressed herself as greatly pleased with Mr. Kellerd's Andreas and the newspapers have united in commending his performance.

BRADSHAW.—Charles H. Bradshaw, the comedian, is with Lost in the Snow. He has a good fat part, which he plays with unction, and in a drunken scene his work is favorably compared with that of John S. Clarke in Toodles.

HARRISON.—Alice Harrison had a successful opening in her revival of Photos, at Binghamton, N. Y., last Saturday night. Miss Harrison was in excellent voice, and acted with her old charm and abandon. A fairly good house gave her a hearty greeting.

HANLEY.—Mart. Hanley made his first appearance, since his recent severe attack of apoplexy, at the Park Theatre on Monday last, looking quite ill, although he is improving rapidly. He will spend but an hour or two at the theatre daily until he is entirely recovered.

FORREST.—Gail Forrest will continue as leading lady of the Clio company for the remainder of the season. Her work in the title role of Campbell's spectacular play, at the Third Avenue Theatre last week, was very favorably commented upon by East-side theatregoers.

WINTON.—W. W. Winton, the able MIRROR representative at Milwaukee, has just resigned. His railroad has billeted him in Kansas City. During several years Mr. Winton did excellent work for THE MIRROR. Not only was he well informed in the world of theatricals, but he was a good writer as well.

STOCKTON.—Ella Stockton has returned from her four weeks' engagement with Lost in the Snow, and is at liberty. Mr. Jarrett wished to get cheaper people after the tour was under way, and for that reason several of the principals were engaged under short contracts.

BANCROFT.—Helen Bancroft went to Boston last Friday to play for four weeks with Boucicault. Her recent stay in San Francisco was marked by many pleasant incidents, her beauty having evidently stirred the heart of the susceptible Californians. Some of the newspapers found that Miss Bancroft bore a striking resemblance to the beautiful Englishwoman, Lady Kildare.

YEAMANS.—Recently Jennie Yeamans lent the inspiration of her presence at a game of baseball between the New Orleans and Memphis nines. New Orleans was the victor, and in the evening, at the theatre, Miss Yeamans presented the best player of that nine with a gold medal. A stand of flowers three feet high was presented to Our Jennie by the club.

BALFE.—Louise Balfe continues on her successful tour of Texas, now entering upon its fifth week. Miss Balfe's reception throughout the Lone Star State is something unprecedented, considering the fact that this is only her second appearance in the Southwest. With the exception of a Booth, a Patti or a Bernhardt, no star has received such extended notices from the Texas press.

SALVINI.—Alexander Salvini, strange as it may at first glance appear, is rather unfortunate in the hits he has made at the Madison Square Authors' Matinees. His successes in A Foregone Conclusion and Angela were unfortunately linked with plays of no special value, and in which there is little probability of his being seen again. Mr. Salvini is proving to be a very versatile and gifted actor, with a future of great promise in store.

VANDENHOFF.—Mrs. Henry Vandenhoff and her daughter Kate are receiving commendation for their respective performances of Mme. Fermin de la Marche and Paulette in The Martyr on the road. Miss Vandenhoff is the only grandchild of John Vandenhoff, the famous English tragedian contemporary with Macready.

LOCKE.—E. A. Locke, who has four or five enduring successes on the road, does most of his writing in quiet retirement at Enfield, N. H. Recently J. B. Polk successfully produced Locke's Jerseyman. His Si Perkins is bringing fame and fortune to Frank Jones. The Dowlings have become perennial in his Nobody's Claim. A Messenger from Jarvis Section occasionally has a successful revival.

DAVENPORT.—Edgar L. Davenport made a pronounced success as Julian Beauclerc in Diplomacy recently at the Boston Museum. One of the leading Hub papers said that the performance "was admirable in its naturalness, in the ardor with which the young artist lost himself in the character he assumed and in the fine, earnestness and pathos that were the distinguishing marks of the effort throughout."

POTTER.—Mrs. Potter, since her arrival, has conducted herself with becoming dignity. She has not permitted resort to any of the "booming" tricks that so often characterize the advent of the "sassiety" star. Mrs. Potter's first appearance will of course attract of course a widespread interest in this city. The rest remains with herself and the degree of merit she displays in her acting.

HOWSON.—Charles E. Howson arrived on Monday from England. He has come as the advance representative of Henry Irving, and is busily at work preparing for the opening of the sale of seats. Mr. Howson will try his best to prevent the speculators from making a haul, as it is Mr. Irving's desire that the public shall pay no more to see his representations than the advertised scale of prices.

CLARKE.—Creston Clarke, late of Wallack's company, and son of the distinguished comedian, John S. Clarke, makes a Hamlet debut in Richmond, Va., in an afternoon performance to-day (Thursday). The young actor's grandfather, the elder Junius Brutus Booth, made his first American appearance at the old Marshall Theatre in that city sixty-six years ago. The performance is under the management of the veteran John T. Ford, who guided the fortunes of the Marshall Theatre from '56 to '61.

## Letters to the Editor.

### THE OTHER SIDE OF THE STORY.

LONDON, Oct. 8, 1887.

*Editor New York Mirror:*

DEAR SIR:—You have doubtless seen extracts of certain sensational newspaper articles published in London re the sudden closing of the Opera Comique, Strand, London, during the run of John A. Stevens' latest play, A Secret Foe. I desire only to state that the unexpected termination of the season was solely due to the failure on the part of the management of the Opera Comique to comply with their part of the contract entered into with me. Mr. Stevens was not in any way interested in the management of the company or the theatre, save as an actor on salary and author to receive a royalty for his play. The fact that Mr. Stevens generously loaned the management £100 to make up the deficiency in the salary list is now being used to shoulder certain debts, the responsibility of which clearly lay with Messrs. Chamberlyn and Harris. Mr. Chamberlyn, who I found (alas, too late!) to have recently been declared a bankrupt, with liabilities amounting to £937.315, assets *nil*, and consequently thoroughly irresponsible, had, through misrepresentations, succeeded in getting published sensational articles attacking us on our nationality and grossly falsifying facts to our legal difficulties which really amounted to nothing at all, and resulted in the Judge reversing his former opinion in our favor thus vindicating us in the eyes of the public. Regarding the Secret Foe, it was received with great approbation by both public and press on its first production, and would have undoubtedly received a protracted run in London but for the unfortunate Opera-Comique Theatre underground, and which, after the Exeter fire (which took place at the opening of our season), only a deadhead, or a person with utter disregard for human life, would dare enter. This, coupled with the unpopularity with the press of Messrs. Chamberlyn and Harris, caused all the trouble. Arrangements are now being made for the reproduction in London, and also being booked for a tour in the Provinces of A Secret Foe for the next season. Hoping that you will kindly publish the above in justice to an American manager in London, I remain,
Yours truly, F. W. STECKHAN.

### MME. NEUVILLE AND STRICKEN BLIND.

BRIDGEPORT, Ct., Oct. 14, 1887.

*Editor New York Mirror:*

SIR:—In your issue of Sept. 10 was a letter from J. A. Herne, in which he handles my name without gloves. I am sorry the gentleman should so trouble himself about a play or title which does not belong to him. I sold only a copy to Miss Western, and that does not entitle her to the sole right any more than purchasing one ticket entitles the holder to every seat in the house. If Miss Western found my play of The Mendicant, or Stricken Blind, so little different from Ruth Oakley, which could be bought for fifteen cents, why did she pay me $75 for a single copy, as you will see by her letter to me she investigated before purchasing? She acknowledged to having played Ruth Oakley hundreds of times, consequently found it worthy of her wonderful genius. How much more worthy must she have found my play to have paid me five hundred times as much for a single copy as Ruth Oakley cost. Mr. Hearne also says, "There were numerous adapters of the French drama (he means, undoubtedly, adapters from my version), the best of which was one played by Clara Morris, called Marguerite. What a singular coincidence. I sold a copy to R. E. J. Miles, who managed the National, Cincinnati. After its production there I received a programme of my play with my name on as authoress and Clara Morris as Marguerite, the heroine.

Mrs. English may take all the legal advice she wishes, but she can never prove her right to The Mendicant; or, Stricken Blind, except by illegal means. Respectfully,
ROSINE NEUVILLE.

### MR. STEVENSON'S BUFFALO EXPERIENCE.

BUFFALO, October 13, 1887.

*Editor New York Mirror:*

DEAR SIR:—I take the liberty of addressing you, because I think it would be of advantage to my brother managers and their agents to know of my recent experience with the lessee of the Grand Opera House, Buffalo. His present theatre is not his first venture in management; he formerly controlled the Buffalo Adelphi and for some years the pretty Vine Street Opera House, Cincinnati. He also directed a fashionable little theatre in Washington called the Comique, and a silk-stocking speculation entitled the Majestic Consolidation.

Surely the experience acquired in managing these reputable enterprises ought to be sufficient to enable him to direct a first-class theatre. He has failed, however, to realize that agreements between respectable local and travelling managers are made in good faith, that signed contracts are legally and morally inviolable, and that it is dishonest to break a promise.

When my agent arrived in Buffalo on Oct. 3 to advertise an opening on the 10th, the lessee informed him that he had decided to repudiate his contract with us, unless we waived our rights to a guarantee, which was the most important condition of the agreement. When I was informed of this extraordinary decision I communicated with friends in Buffalo, from whom I received information which led me to believe the lessee to be an utterly irresponsible person. Realizing, therefore, the futility of a suit at law, I instructed my agent to effect an amicable settlement. When this point had been adjusted to the lessee's satisfaction, he then demanded (repeating the same threat) 2,400 lithos and other printing in the same absurd proportion; in short, about two hundred and fifty dollars' worth—more than double the quantity that could be advantageously distributed in Buffalo. Again we complied, only to find our expensive printing wasted on the slums and back alleys, while scarcely a sheet is displayed on the respectable thoroughfares of the city. We found his theatre bare of scenery and appliances to give smooth performances, and only through the kindness of my friends, the Meech Brothers, I was enabled to dress the stage. He even refused to supply the one calcium light he had contracted to give us.

I address you, sir, because I think it fair to the managers who follow me, to enable them to estimate the value of their contracts with the Grand Opera House. I have no intention of allowing myself to be drawn into a controversy with this honorable lessee. My experience is by no means singular. On last Tuesday Miss Harrison's agent came here to prepare for his star's appearance on Thursday, Oct. 20. He had a signed contract in his pocket, and his papers dated. The lessee coolly informed him that he had given Miss Harrison's time to the Little Tycoon Opera company, and asked him what he was going to do about it? I am, sir, very respectfully yours, CHARLES A. STEVENSON.

### A BRITISH GROWL.

*London Referee.*

Mr. Charles Overton lately told a NEW YORK MIRROR man (1) that Miss Hawthorne has wisely abandoned the project of producing Sardou's Theodora; (2) that Madame Naucaze had appeared as the Countess in The Great Pink Pearl for over 1,000 nights in London and the provinces; and (3) that "American audiences are quicker to catch points than the English, and do not need to be told when to laugh and when to look serious." I don't know what truth there may be in the first statement, but the second is distinctly false. In the first place, Madame Naucaze played the character for a few weeks in the provinces only; secondly, the part is not a countess; and, thirdly, the Pearl (great as its merits were) never ran above 200 nights all told. As to the statement about English audiences—well, no matter. I will simply say that Overton is concerned with Held by the Enemy. This is how he shows his gratitude for the appreciation of English playgoers.

## The Usher.

*In Ushering*
*Mend him who can! The ladies call him, sweet.*
—LOVE'S LABOR'S LOST.

Clara Morris' excessive and presumably unnecessary stage waits continue to be a source of justifiable complaint with her audiences. On Monday night at the Grand Opera House the curtain remained down twenty-five minutes between Acts Two and Three and twenty minutes between Acts Three and Four. These delays are an annoyance to the public, which is beginning to believe that there is no need of them. An actress who was with Miss Morris last season tells me that the aggravating waits between the acts in her performances are solely due to the whimsical moods of the star. If the trouble lies, as has been managerially given forth for years past, in the direction of physical ailment, Miss Morris has my sympathy, as well as her spectators. If she is not strong enough to perform her duties as other actresses are expected to do, it would be far wiser for her to retire. She has sufficient means to leave the stage comfortably.

* * *

A certain person named Geismardo, who is advertising himself in his business of quack on the strength of a desertion by his wife, sends me a circular in which he calls himself "the healer," and requests newspapers to copy the sensational press notices it contains of his eighteen days' marital experience. As this man presents a paragraph from THE MIRROR among his precious lot of printed rubbish, into which there have been injected some misleading words that this journal did not publish, I take this opportunity of exposing the fraud. THE MIRROR never alluded to him as "Dr." Geismardo, nor did it describe him as "the famous healer." It simply spoke of his intention to star—an intention which was carried out in so far as the stranding of a company of trusting actors out West went. If this person is as successful in doctoring the lame, halt and blind as he is in doctoring newspaper notices, he will doubtless get along.

* * *

A Mr. Henderson writes to know when McKee Rankin's Macbeth is due. That is a conundrum that a good many people have been asking. Harry Miner was to have backed it for an elaborate production at Niblo's this month. But when Mr. Miner began to realize the riskiness of the experiment he promptly and discreetly backed out. Now Mr. Rankin, as I understand it, will go Macbeth alone. He has the promise from Manager Gilmore of six weeks' time at Niblo's, beginning in February next. Another anxious inquirer wants me to tell him the respective height of Edwin Booth and Lawrence Barrett. Never having carried a tape-measure into the presence of those august actors I, am unable to speak with any degree of accuracy on the subject. But if the impression received from their performances is at all trustworthy, I should say that Mr. Booth stands about six-feet-two in his buskins and Mr. Barrett reaches to three-feet one in his socks. However, I may be a half-inch out of the way in the estimate of the latter.

* * *

According to Chicago advices, the Booth-Barrett receipts in that city are phenomenal. The gross for the first and second weeks was $52 000. It is predicted that when this, the third and closing week, is ended, the total received during the engagement will be over $70,000. Bearing in mind these extraordinary figures, the pessimists who persistently assert that the legitimate drama is going to the demnition bow-wows can take a rest.

* * *

Colonel Robert Ingersoll is constantly receiving tempting offers to return to the lecture field, but he religiously—is that the right word?—declines them all; first, because his highly remunerative law practice engages most of his time, and second, because he does not think that his voice would bear the strain. It is a great pity, for the Colonel completed two new lectures some time ago, one treating of Shakespeare and the other of Burns. Both are said to be in his most appreciative and eloquent style. The great orator has recently taken a palatial residence on the west side of Fifth avenue, near Thirty-eighth street.

## A Letter from Jenny Lind.

A lady of this city, Helen Petrie, possesses a letter w[illegible]en to her many years ago by Jenny Lind, which she prizes greatly. In view of the famous singer's serious illness its presentation is pertinent. In placing it in our hands the owner said: "The letter is so beautiful and so characteristic of that pure and noble soul that I feel impelled to send it to you, not only that it may serve to reprove the unchristian words of the Rev. Warren A. Candler, but that the thousands of readers of your paper may share the pleasure it gave me. It was sent in acknowledgment of a little card-case, of no intrinsic value, in which was a wreath of dried wild-flowers gathered among the hills of Scotland."

The letter, which is dated at Edinburgh, runs as follows:

DEAR LADY:—Seldom did I receive anything that gave me such true pleasure as that charming little gift you were kind enough to send me. Wild-flowers always were my great delight, and I scarcely know where our great Lord has more purely manifested himself than in those perfect, innocent little beings that have the power to breath forth their souls in such delicious perfume at the same time that they charm our eyes with their perfect harmony in form.

I will keep and treasure your little flowers with a pious heart, feeling sure that she who could send so fair a gift to a stranger fully feels the beauty of those heavenly messengers herself. Believe me, yours faithfully.

JENNY LIND.

## The Soggarth.

Oliver Byron and C. B. Welles are organizing a company to give an English and Australian success an American production. This success is The Soggarth, by George Darrell. Recently a MIRROR reporter had an interview with Mr. Welles, who takes the active management:

"I believe the play will duplicate the success it has had in England and Australia," said Mr. Welles. "It is still running to fine business in those countries. The Soggarth is an Irish drama of the higher class. It does not in any way resemble the stereotyped plays in which British red-coats take so prominent a part, and of which theatre-goers are so weary. The play will be cast to a very strong company, and I am getting together an organization that will be a pleasant surprise to you. Oliver Byron and myself are the proprietors of The Soggarth. The play calls for elaborate scenery, and this is being painted here in the city by leading artists. Leading designers, including Matt. Morgan, are at work on the printing, which will be very elaborate. No money will be spared to give the play a superior production in every way. We open on Nov. 14 and after a brief trip through the West, return to New York, presenting The Soggarth at the Star Theatre for four weeks in January. The production does not interfere with Mr. Byron's regular season. He will continue in his success, The Inside Track."

## The Next Fourteenth St. Production

Denman Thompson's Old Homestead ran for nearly five consecutive months at the Fourteenth Street Theatre last season, and at its close Manager Rosenquest would willingly have kept the house open all Summer if he could have retained the company. The houses were just as big at the end as in the first weeks of the engagement. A recent success at the Fourteenth Street Theatre was The Still Alarm, which could have run indefinitely but for "other arrangements." Then came a Hole in the Ground to a phenomenal four weeks. Now Manager Rosenquest seems to be on the eve of another triumph. He is taking the risk of George S. Knight making a run with Rudolph, by Bronson Howard, and amended by David Belasco. The play will be interpreted by a fine company and be mounted in lavish style. Mr. and Mrs. George S. Knight, Carrie Turner, M. A. Kennedy, Charles Bowser, B. F. Horning, Frank Colfax and Jennie Stewart are the principals of the cast.

Manager Rosenquest has hesitated at nothing in the scenic adjuncts; and he is going to introduce in the Newport villa scene of the play a pair of real horses harnessed to a showy vehicle. This establishment will be driven from the wings at a spanking gait, wheel around, discharge its fair occupant, and then be driven out of view.

## Miss Davenport and La Tosca.

In giving the first chance of securing the American rights of his new play, La Tosca, to Fanny Davenport, the author, M. Sardou, fulfilled a promise he had made the actress some time ago. Maurice Grau and another American manager made strong efforts to get the piece, but the dramatist stood by his agreement and refused to treat with them until Miss Davenport should have been heard from one way or the other. The negotiations were completed last Friday, upon which day the lady made a cash payment of $22 000—the terms agreed upon. She now owns outright the perpetual rights in this country to the drama.

Twenty-two thousand dollars seems to be a fabulous sum to give for a play, but if La Tosca's success equals that of Fedora, the price will nor be unreasonable. The latter has cost Miss Davenport, up the present time, $38 000; but even with that outlay the profits on it have been enormous. In buying La Tosca she is not getting a pig in a poke, for she first examined a detailed digest of the plot, together with an elaborate description of the several characters. The MS. is not yet completed. M Sardou is at the present time laying on the finishing touches. The fact that he designed the chief part for Sarah Bernhardt and that that actress will shortly produce the play in Paris gives promise of its strength. Sardou himself opines that it is a stronger and better play than either Fedora or Theodora. The plot is believed to have been suggested by certain episodes in the life of Mlle. Mars, the actress. The scene is laid at the beginning of the present century, and dresses of the picturesque Lady of Lyons order will consequently be displayed There are six tableaux and five changes of scene.

"I have not yet determined on the exact date of production," said Miss Davenport to a reporter for THE MIRROR yesterday. "My company has been engaged only for a short season—twenty weeks—in order that I shall have ample time for study and preparation with La Tosca. For the coming nine weeks I shall act nothing but Fedora."

"What likelihood is there of the public seeing the new play this season?" asked the reporter.

"If I can secure the New York theatre that I want," replied Miss Davenport, "with ample time for a run, I shall bring it out next February. I am in no hurry about it, however, and I shall wait until next Fall, unless all the arrangements and conditions are as favorable and desirable as such an important undertaking demands. Time has been offered at several houses in the Spring, but not enough of it."

Miss Davenport's season began under auspicious circumstances on Monday night at the Academy of Music, Jersey City. About holiday-time she will play an engagement in New York. During the past two months she has devoted considerable time to literary work. An article contributed by her to *Lippincott's* will appear in the November number of that periodical. Within a few days an article from her pen upon an interesting subject will be published simultaneously in 250 newspapers through the medium of one of the literary syndicate concerns. Miss Davenport has also begun the long-contemplated biography of her father, E. L. Davenport. She finds that the work will require many years of patient effort, and it is not likely to be published inside of ten years. It will be superbly illustrated and it bids fair to be a valuable and exhaustive volume, forming an admirable addition to the literature of the American stage.

## Mrs. Langtry's Fund Benefit.

Mrs. Langtry's proffer of a benefit to the Actors' Fund on next Tuesday at the Fifth Avenue Theatre was a graceful act. It had been intended to give a mixed performance for this object at the Grand Opera House late in the month, and A. M. Palmer wrote the actress a letter asking her to participate in the programme. Mrs. Langtry brought an answer in person to Mr. Palmer. She said that she had intended giving a professional matinee of As in a Looking Glass, but she would prefer to make the extra performance a source of profit to the Fund, in whose welfare she expressed a deep interest. This arrangement met with Mr. Palmer's hearty approval, and so it was decided that the Grand Opera House entertainment should be postponed until some time in November. In reply to an inquiry directed by Mr. Palmer to the manager of the Fifth Avenue, soliciting his co operation, the following telegram has been received:

I shall be pleased to give my co-operation for the benefit of the Actors' Fund, and if Mrs. Langtry and her company will give the entertainment, I will give the free use of the theatre. JOHN STETSON.

The sale of seats for the performance begins to-day. From the numerous written and personal applications reported at the box-office, there bids fair to be a large house. Several people have signified their intention of paying a good premium for boxes and seats. On this occasion there will be some slight changes in the presentation of As in a Looking Glass. Mr. Townsend, of the *Tribune*, who is taking a lively interest in the affair, is arranging for the appearance of a number of well-known men-about-town in the Monte Carlo scene in place of the usual "extras." Among those expected to be on view are such familiar club and society personages as Wright Sanford, Berry Wall, Joe Mora, John Hoey and Dr. Robertson. The visitors will be ushered to their seats by Kyrle Bellew, Herbert Kelcey, Osmond Tearle, Edward Sothern and other theatrical Apollos and Adonises.

## Some Random Notes.

"Anxious Inquirer," under the cloak of anonymity, takes his pen in hand to discuss Mr Gillette and his She: "In your search after play-pirates would it not be well to look nearer home? Or does wealth and position, in your opinion, justify any man in stealing the work of another's brain? When Manager Hayman returned from San Francisco, THE MIRROR published an interview with him, in which he plainly stated an intent to steal, through Mr. Gillette, R. C. White's labor in the dramatization of 'She,' and almost weekly since that time THE MIRROR has contained interviews with Mr. Hayman belittling Mr. White's dramatization and praising the music that the San Francisco press condemned, but which Mr. Hayman purchased." Here "Anxious Inquirer" stands revealed. He must be either Mr. White or of Mr. White's inspiration.

THE MIRROR is not the champion of Mr. Gillette's or any other dramatization of "She." Only recently it has freely criticised Mr. Gillette and some of his methods. Nor has THE MIRROR anything to do with Mr. Gillette's "wealth" or "position," except to keep pace with his record in attaining the same. That record will show that he had a hard struggle in reaching "wealth and position." As for Mr. Hayman, he has not been so favored in these columns as "Anxious Inquirer" would claim. There have been possibly three interviews with him since She became a matter of discussion in the dramatic departments of newspapers. THE MIRROR has discussed She *pro* and *con*, as it has been for some time a live topic. At no time have these columns been closed to Mr. White, who has been here many weeks, but who has not seemed to have made much headway with his dramatization here in the East. Why does Mr. White keep so much under cover? THE MIRROR would like to find him The only apparent trace of him is this anonymous communication, dated New York, and written on the letter-head of a hotel in some obscure town in Nebraska.

"Anxious Inquirer" goes on to say: "For two weeks THE MIRROR has been ringing the praises of Mr. Gillette's new character, the American, as a new idea, when, in fact, the idea is taken from Mr. White's Irishman, and without this character, nor in the novel, 'She' cannot be dramatized." THE MIRROR has rung no praises. It is not in the habit of ringing praises on plays yet to be produced. Messrs. Gillette, Hayman *et al.* are engaged on an important production. They are sanguine as to the outcome—possibly have given vent to the enthusiasm seldom found lacking in "showmen," big or little. If a little of that enthusiasm has been reflected in THE MIRROR in the shape of interviews, which are printed simply for the news they contain, it has only added a little flavor to dry-as-dust fact. As for the interviewed, never a peddler cries "stinking fish."

"In your opinion, Mr. MIRROR, is the appropriation of an idea less reprehensible than the pirating of lines? Or has an author or manager of standing in New York rights superior to those of an author struggling for an existence?" We do not know how far Mr. Gillette has offended against Mr. White, or whether he has offended at all. We cannot avouch that he has taken a line, an idea or an inspiration from Mr. White. But we do know that these gentleman have been delving in the same literature of fiction. There are very few authors that have not at some time struggled for an existence; but Mr. White seems to be indulging in some sort of struggle peculiarly his own.

In all this discussion of She THE MIRROR has been animated by a single purpose—to obtain news. If in this discussion there has been occasionally reflected the opinions of an author or a manager on some particular subject—a subject in which he is vitally interested—this journal cannot be charged with espousing his views. THE MIRROR aims to be newsy, gossipy, readable and fair to all. If Mr. White is talking through "Anxious Inquirer's" hat, he has selected a very poor substitute for a trumpet in sounding his grievances.

It might be added, as an afterthought, that Messrs. Gillette, Hayman and their aids would not be averse to elbowing Mr. White out of New York—that is, if there was any likelihood of his proving to be a thorn in their sides. But it might also be added that at present Mr. White does not show much disposition to resist an elbowing. In the meantime She goes on, if not forever, at least at Niblo's in the near future.

Atkinson and Cook, the New England managers, wish to be set aright in regard to certain copyrighted plays presented by them. A paragraph in last week's MIRROR from our Lynn (Mass.) correspondent evokes the following letter from the firm. "From the statement of Mr. Berdge, your Lynn correspondent, in last week's MIRROR, it would be inferred that we are about to become play-pirates by presenting The Danites and '49, with the Atkinson and Cook Stock company. We beg to be allowed to correct such an impression by stating that we have acquired from the owner the right to play the above pieces, and, lest our production of some other proprietary pieces should be questioned, to say that we pay a royalty to Manager Eugene Tompkins for Queen's Evidence and Drink and to Charles H. Thayer for Little Em'ly. While paying a royalty for prominent pieces during the past three years, we have often been sorely vexed to find that they had been recently produced in the same theatres by unauthorized parties. Your effort to stamp out this wholesale theft of plays can receive no more hearty co operation than it deserves."

Mr. Atkinson says he believes The Two Orphans to be common property, and unless his lawyers, who are looking the matter up, inform him to the contrary, he may present the play during this season. "We are not pirates," writes Mr. Atkinson, "and do not wish to be classed among them. We get permission and pay royalty for all pieces we use that are not common property. I have the sole and exclusive right to Peck's Bad Boy from George W. Peck, for which I pay a good royalty every week. Mr. Peck has perpetual injunctions against several parties, and has stopped others without injunctions. There are several parties in the West—viz., Hardy and Young, Vought and Harwood, Charles Guinness, etc., who are using the title or infringing."

## The Davis-Greenwood Opera Company.

For some time an opera company to produce a repertoire of standard English works has been quietly organizing in this city. Instead of making a grand boom before the organization started on its tour, its managers, Max Strakosch and F. E. Davis, have been devoting all their energies to getting together a company of meritorious artists.

"Our company is strong in every department," said F. E. Davis, in conversation with a MIRROR reporter the other day, "and when we open our season, on Nov. 7, in the West, I think we can challenge comparison with any organization of the kind that ever went out. In the first place, we have in our prima donna soprano, Marie S. Greenwood, a young lady who is not alone possessed of a fine voice, but who is beautiful and graceful. She has been with the Carl Rosa English Opera company, and studied under Mme. La Grange, in Paris.

"In spite of reports to the contrary, we have secured Signor Tagliapietra as primo baritone. Of his merits as singer and actor it is needless for me to say anything. Our tenor is T. H. Persse, a late importation, who was originally a pupil of Mme. La Grange and Marchesi, of Paris, and later of Bristol, of this city. The contralto is Catherine MacNeill, a pupil of the same teachers in Paris. She is an American, educated abroad. The primo basso is Signor Mariano Maina, husband of Pauline Montegriffo. Nonna Ferner is the second soprano, and William H. Hatch second tenor. The other members of the company are Elsie Potter and Signor Dralini. Professors Gori and Volditi are the musical directors. We carry a chorus of twenty-five and an orchestra of twenty. In all the large cities where Faust is sung we will introduce a ballet. Mme. Dralini will be premiere danseuse. This lady, who arrived on the *Aurania* on Monday, will make her debut in this country with the company. I shall be sole manager and proprietor.

"The repertoire will include Faust, Il Trovatore, Mignon, Martha, Bohemian Girl, Fra Diavolo, Chimes of Normandy and The Mikado. We shall carry scenery for Fra Diavolo, Faust and Il Trovatore. All of the costumes have been made by Lopez and Worth, of Paris. We shall go from this city to San Francisco, taking in all the principal cities. At present we have contracts for only fourteen weeks, but this is because I only recently began the work of booking. Of these fourteen weeks nine are week stands. In almost all of the latter, though, we play on certainties. We have been offered time in two theatres here in New York, and will probably be seen here in February."

## Gossip of the Town.

Ovide Musin, the violinist, is a recent arrival from Europe.

Kate Field is giving her "Eyes and Ears in London" in San Francisco.

E. Wellington has resigned from the business management of The Kindergarden.

Oliver Byron opened his season at Macauley's Theatre, Louisville, on Monday night.

Henry Irving, Ellen Terry and company sail from England for this country to-day (Thursday).

Pearl Eytinge's play, Two Women, has been read by A. M. Palmer. Mr. Palmer gave Miss Eytinge an encouraging letter.

Messrs. Leslie, Cellier and Stephenson sail from England to-day (Thursday). They produce Dorothy at the Standard Theatre on Nov. 5.

On Monday night Charley Reed made his first appearance in San Francisco as Old Sport in A Rag Baby. He was given a rousing reception.

Wright Huntington is surprising his friends by the excellence of his work in the Eastern Jim the Penman company. He is the Louis Percival of the cast.

The leading Boston papers of Tuesday pronounce the production of Phryne on Monday a success. Miss Thorndyke's acting in the title-role was a triumph.

There are a few open dates at Poole's Theatre, Eighth street, between Broadway and Fourth avenue. The prices are ten to seventy-five cents, with ten performances a week.

The Hanlons are much pleased with Emily Kean's work in the soubrette role of Le Voyage en Suisse. Her singing is a taking feature. Next year she may enter the stellar ranks.

The number of Lost companies on the road this season is perceptibly increased. Lost in New York and Lost in the Snow are late recruits. The Ours, Alones and Onlys are holding their own.

Maze Edwards writes that thus far the Levy Operatic Concert company has played to fair business on the road. Levy and his cornet are in the best of form, and business increases as the tour advances.

Charles H. Hicks, manager for Ben Maginley, has secured a play for his star that he thinks will fit him like a glove. It will be put into rehearsal at once, as there is a probability of a metropolitan theatre being secured for its production.

John B. Tuft, private secretary of Frank W. Sanger, was quietly married at his home in West Sixty-third street on last Tuesday evening, to Miss Annie G. Colver, a non-professional, and daughter of the late George Colver, an eminent artist. The ceremony was performed by the Rev. Dr. Till, of St. Chrysanthemum Church. A number of the groom's friends remembered him in gifts of no little value, Mr. Sanger heading the list with a cheque.

The Hicks-Sawyer Colored Minstrels are having a prosperous season. Mr. Walter Roberts, a wealthy young Englishman, has his shoulder at the wheel of this minstrel chariot. But there is little need for his bank-account, as it is a prosperous concern. Once this troupe reaped a big harvest in Australia. After a tour of the States the Antipodes will be again visited. Smiling and genteel Charley Hicks is still the helmsman of the troupe.

Miss Esther Lyons is leading lady of the Eastern Michael Strogoff company. Miss Esther Lyon is leading lady for Kate Claxton. There is also a Miss Esther Lyons who recently did a little starring on her own account out by the Ohio River. Miss Claxton's Lyon is a very pretty young woman. Presumably the other Lyons are young and charming. Naturally the young ladies are annoyed at being confounded with one another. But, stamp their feet impatiently as they may, the confusion cannot be avoided so long as the similarity of names exists.

Blanche Vaughan, the soubrette star, has received extraordinary, not to say very mean, treatment at the hands of one W. T. Burnside, who was to have managed her tour in a farce-skit called Gone to Canada. Miss Vaughan had made a hit in the soubrette role at the first production of The Still Alarm at the Fourteenth Street Theatre, and the management was anxious to retain her. But she was under prior engagement to Burnside, who would not listen to a release. A company was engaged and the tour arranged. Suddenly Burnside took wings, and at last accounts he was on the road with one Mamie Cahill as star. Miss Vaughan has reason to believe that the Burnside-Cahill crowd are travelling on her reputation, and she wishes managers to know that she is in no way connected with them. Miss Vaughan has returned to The Still Alarm.

"I am much more than satisfied with the way in which my two enterprises, A Great Wrong and Passion's Slave, are doing on the road," said T. H. Winnett to a reporter of the MIRROR, "A Great Wrong, with J. B. Studley, is playing to splendid business in every city. Last week at Pittsburg the gross receipts were enormous. The Passion's Slave company, which is an evenly balanced organization, is meeting with extraordinary success, and many managers are asking for return dates. It is a fact that both plays are being given better productions than they ever had, and that the many money spent in elegant costuming and mechanical transformations is being returned three-fold. Besides these companies, my booking for high and popular priced houses is going on as briskly as usual. I am negotiating for some very strong attractions for next season."

## Openings.

[SPECIAL TO THE MIRROR.]

BOSTON, Oct. 18.—Myra Goodwin opened at the Park Theatre last night. House packed to the doors. Phil-opene scored a success. E. A. MCARDLE.

MONTREAL, Oct. 18.—Opened Monday at the Theatre Royal to 4,000. Hundreds turned away. NEWTON BERRS.

SPRINGFIELD, Mass., Oct. 18.—Floy Crowell opened to a packed house in Jess and made a great hit. W. C. LEMOIR.

NEW BRUNSWICK, N. J., Oct. 17.—Kittie Rhoades turned people away to-night, after playing all last week to the capacity of the house. A. D. IMELER.

CINCINNATI, Oct. 18.—Another banner house for Hanlons' New Fantasma. We turned hundreds away from Heuck's last night. BEN STERN.

CINCINNATI, Oct. 18.—Winnett's Great Wrong company opened to over $1,000 at Harris' Theatre.

GALVESTON, TEX., Oct. 4.—Jennie Yeamans opened to a large house last night. Our Jennie had a great reception and flowers in abundance were passed over the footlights to the star.

PORT JERVIS, N. Y., Oct. 18.—The Montague-Turner Gem Opera company opened to a very good house last night. The performance passed off splendidly—in fact, much better than I had expected. There were calls at the close of every act. S. P. NORMAN.

WORCESTER, Mass., Sept. 18.—James Connor Roach, in his new play, Dan Darcy, opened to an enthusiastic audience last night. Many New York and Boston newspapers were represented in the audience. Mr. Roach received curtain calls after each act. The support was good. Lizzie Mar. Ulmer was warmly received. To judge by the pulse of the audience, the piece will be a go.

PITTSBURG, Oct. 19.—Please say to the many friends who telegraphed us words of sympathy based on first press reports sent out, that the Bijou Theatre was not destroyed or injured in any way by to-day's fire. A gas explosion destroyed one lobby, but we gave matinee, Robert Downing appearing to large house. We shall continue to do business as usual at the same stand.

GULICK AND SHWAB, Managers Bijou Theatre.

# PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

of Messrs. O'Reilly, Payson Jones, Duffy and Hitchcock, and led by Emma R. Steiner, is the best of its size we have ever heard. Manager George A. Baker, through Charles J. Rook, presented Manager E. B. Sweet with a gold-headed cane during the performance of Fra Diavolo 14. Harry Bullard, the handsome young tenor, made a splendid impression by his clever acting and sweet singing. Herbert Mathews displayed some stunning make-ups —I would extend my sincere thanks to Messrs. Baker and Amsden for courtesies.—W. D. Nicholls, the pleasant young assistant manager of the Opera co., made many friends here. There was some talk of an injunction, obtained by Manager Aronson of the Casino, to restrain the co. from playing Robert Macaire, on account of the resemblance of that opera to Erminie; but the performance was not interfered with.

MATTEAWAN.

Opera House (W. S. Dibbie, proprietor): The Early Birds drew a large male audience 12. Thrown Upon the World co. to a large and select audience, giving good satisfaction 13.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): A very evenly balanced co. presented Held by the Enemy to three good houses 10 12. Roland Reed in The Woman-Hater 14; large audience. Foster's Ideals packed the house 15, afternoon and evening. Watkins' Tea-Party in Catnip Tea comes 20-1, and Abbey's U. T. C. 22.

Grand Opera House (Jacobs and Proctor, managers): Hallen and Hart did an enormous business week ending 15. The current week we have the sweet-voiced Charles T. Ellis in Casper the Yodler. Next, Clio.

Cal Wagner's Theatre: Our Railroad Men drew fairly last week. Mlle. Girard's Female Minstrels this week.

Alhambra Theatre: The Bostonians will be heard at this place of amusement 19 21 in The Poachers, Fatinitza and Fanchonette, respectively, under private local management.

## OHIO.

DAYTON.

The Grand (Reist and Dickson, managers): Another week of good business, and the boom continues to vibrate. Natural Gas illuminated this theatre 11-12, opening its "standing room only." This skit will certainly become very popular in Ohio, as there is not one city, town or hamlet that has not dropped Uncle Sam's deposit certificates in boring for natural gas. Gilbert, Donnelly, Girard, Amy Ames and Rachel Booth are five of a kind that can call most anything. The dialogue is witty, [illegible] amusing and the many songs and choruses [illegible] good. Sweatnam, Rice and Fagan's Minstrels 14. The first part was by far the most attractive ever given here, but was almost destitute of gags 'Tis seldom that the singing of a ballad is immediately followed by an end song—funny business should intervene; but here it dan't, and the former state of affairs occurs twice. The feature of the olio is The Wedding Bells, an original song-and-dance by Fagan, which is in the highest degree of excellence. The good natured audience that greeted Murray and Murphy, 15, tested the capacity of the house.

Cues: Frank Daniels (Little Puck) is an old Dayton boy.—T. N. Wilson, the popular military actor and author, produced his new drama, A Veteran's Son, at Plain City, O., 14, for the first time. He wired me: "It is a hit." Success to Tom.—Vernona Jarbeau made a wager with Harry Standish, of the same co., that we would not march with the Salvation Army, who were then coming past the hotel. Standish won the oysters by joining and singing some religious song to the tune of White Wings. It caused considerable merriment.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): Gilbert, Donnelly and Girard's Natural Gas played to standing room only 10 The three comedians are great favorites here and have a good piece. Murray and Murphy drew a good house 11. Our Irish Visitors has been rewritten, and for exaggerated Irish comedy is in the lead.

People's Theatre: Across the Continent to standing room only during the week.

COLUMBUS.

Metropolitan Opera House: Vernona Jarbeau in Starlight to only fair business 10-11. Jarbeau, Will Rising, Harry Standish and others well received. Sweatnam, Rice and Fagan's Minstrels gave a good show to a big house 12. Allan Dare was put on 13-15 with strong cast and beautiful scenery but failed to draw. It is understood the party was given two weeks' notice Saturday. Frank Daniels in Little Puck 21-2, James O'Neill 25-6, Carleton Opera co. 27 9.

Grand Opera House: Harrison's Silver King co. gave a fine performance of this popular melodrama. Business very fair. This week Tony Denier's H. D.; next, Dan'l Sully's Corner Grocery.

Eichenlaub's Amusement Hall always does well. Another strong specialty bill and a benefit to Stage Manager Meltzer, at which a score of volunteers will appear, assures another good week.

Mention: The Miller, Stowe and Freeman Circus came in Sunday after a good season and went into Winter quarters.—Frank Murray arrived Friday and already has Frank Daniels strongly billed.—George W. June and his collection of novelties was with us most of the week.

ALLIANCE.

Opera House (C. A. Goddard, manager): Clara Louise Kellogg's first appearance here 12; crowded house; audience enraptured. Louise Litta in Chispa 15; pleased but moderate house.

People's Theatre: Jessie Boustelle as Trixie 12-13 One of the brightest little stars that has ever appeared before an American audience. Full houses.

AKRON.

Academy of Music (W. G. Robinson, manager): Human Nature 12; large house; fair performance.

FREMONT.

Heim's New Opera House (Dryfoos and McCuen, managers): Criterion Opera co. in The Mascotte, The Chimes of Normandy and The Mikado drew full houses 10-12. Good co.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Murray and Murphy in Our Irish Visitors 10: one of the largest audiences ever gathered in the house. Receipts nearly $900. The principal card was Professor Louis Boos, leader of the orchestra, who is an old Tiffin boy. Everybody well pleased. Human Nature 14: poor business.

HAMILTON.

One of the Bravest 17; immense houses; benefit of local firemen.

WAPAKONETA.

Opera House (C. W. Timmermeister, manager): Delhauer's comedians drew a large house 13. Good co., especially Charles Gever in his gymnastic evolutions; Tony Farrell as Patrick, and Delhauer's impersonation of a human frog.

CHILLICOTHE.

Masonic Opera House (Ed. Kauffman, manager): Nellie Free 10-13 to fair business.

Clough's Opera House (George A. Clough, manager): The Rhinehart Sisters for the week are playing to crowded houses.

BUCYRUS.

Opera House (V. R. Chesney, manager): Pete Baker's Chris and Lena delighted a packed house 12.

LIMA.

Faurot Opera House (George E. Rogers, manager): Sweatnam, Rice and Fagan's Minstrels gave an excellent show to a large audience 11. Their costumes were elegant. Murray and Murphy packed the house 12, against Forepaugh's Circus. Our Irish Visitors tickled the audience immensely. The co. is good.

Arena: Forepaugh's Circus gave two performances 12 to fair audiences. The day was cold and the performance not satisfactory.

Items: Manager Rogers will give his personal attention to the management of the Faurot this season.—The Elks entertained Murray and Murphy 12.—Clara Louise Kellogg 20.—Wells and co. 21.

LEETONIA.

Opera House (Forney and Scobey, manager): Jolly Pete Baker, with an excellent co. 13, played to a good house and gave excellent satisfaction. Barlow Brothers' Minstrels 20.

FINDLAY.

Davis' Opera House (George E. Bogers, manager): Delhauer co. in Puddle's Pond 8; larger house than such a show deserved. Delhauer is all right; but, O! My, the rest of it! Sweatnam, Rice and Fagan's Minstrels 12, pleased an immense audience of our best people. House packed to the doors.

Item: G. G. Sheridan, who has been in the city some time attending the sick bed of J. B. McElhaney, formerly leader of the Waite Comedy co. orchestra, leaves to-day for Granville, O. to join Davidson's German Detective co.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): The Human Nature co. invaded the town on the 10, preceded by much red paper and a brass band. Dick Gorman is a fair Yankee comedian. Dode Rook, as the loquacious lightning-rod agent, won applause that was not alone due to the zeal of friends, but was the reward of clever work. The original Little Tycoon co. with Elma Dolaro and the rest, sang to a good house 14. We missed the tenor of Will Rising, but the Knickerbocker of Graham was there in all its pristine pleasantry. Barlow-Frost Minstrel co. to a full house 15. No minstrel show can lose money in Youngstown. We are not a particular people.

In the Wings: The People's Theatre is drawing good houses to see Ten Nights in a Barroom.

MASSILLON.

Bucher's Opera House (Bar and Porter, managers): Richard O'Gorman and co. in Human Nature 13; good business. The performance was heartily enjoyed.

FOSTORIA.

Andes Opera House (W. P. Powell, manager): Ford and Brown's Opera co. appeared week of 10 to good business. One of the notable events of the stay was the marriage of Joseph Handel musical director, and Nina May. The happy couple received many congratulations.

WARREN.

New Warren Opera House (P. L. Webb, manager): Barlow-Frost Minstrels 13; good house.

## PENNSYLVANIA.

READING.

Academy of Music (John D. Mishler, manager): The Dominie's Daughter was well presented 14; fair house Charles T. Parsloe in Grass Widow amused a large audience 15; A Bunch of Keys 21-2, Pat Rooney 25. McNish, Johnson and Slavin's Minstrels 26; Rhea in Frou-Frou and Camile 29

Grand Opera House (George M. Miller, manager): True Irish Hearts drew large houses 11 and 12; good performance. A Night Off was produced 13-15 to large and delightful audiences. Ullie Akerstrom week 17; Rufus Scott and co. in Thrown Upon the World 27-29.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): George S Knight in Rudolph 10, McNish, Johnson and Slavin's Minstrels 13, large and very enthusiastic audience, Dominie's Daughter 15; fair sized and appreciative audience. Casino Opera Co. in Erminie 22; Wonderland 24; Pat Rooney 28; Ivy Leaf 31.

YORK.

Opera House (C. B. Pentz, manager): Bartram and Burbidge Night Off co. 11; fair business and satisfaction. McNish, Johnson and Slavin's Minstrels 15; good house.

Park Theatre closed for past week. Erecting new gallery, elevating seats in main auditorium, and adding new scenery.

ALLENTOWN.

Music Hall (E. L. Newhard, manager): The Dominie's Daughter; 10 fair-sized audience. The story of this play dates back to the days of the Revolution. It is clean and interesting and in the hands of a strong and well balanced company.

Academy of Music (B. J. Hagenbuch manager): Moore and Vivian in the Yankee comedy Our Jonathan, drew a large audience 15.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Frank Howard in Sam'l of Posen 11 and A Night Off 12, drew light houses, which should have been larger. Our local musical society, the Cecilian, assisted by Miss S. A. Shearer, of Reading, and Mrs. A. H. Da ling, of Philadelphia, drew a good house 13. The success of the week was Erminie, by Aronson's No. 2 co. 15. Though its second appearance this year, every seat was reserved before the door opened.

Items: Tom Daily, of this city, advance agent for Louise Arnot, who appears here all of present week, will be married 17.—The King Street Theatre has been leased by J. W. Randolph, of Brooklyn, formerly manager of the Windsor Theatre, Boston. It will be remodeled, and after being closed for for a short time, will be opened with an opera co., and an effort made to make it successful.

McKEESPORT.

Opera House (T. L. White, manager): Frank S. Davidson in German Detective 10; good business. Star and support very poor. Bank's Minstrels 15; fair business; ordinary show.

NORRISTOWN.

Music Hall (Wallace Bover, manager): Ullie Akerstrom week of 10, played to very large business, turning people away nightly. Moore and Vivian in Our Jonathan 22.

BEAVER FALLS.

Sixth Avenue Theatre (C. W Rohrkaste, manager): Pete Baker and co. in Chris and Lena were enthusiastically received by a large audience 14.

CARBONDALE.

New Opera House: Dominie's Daughter 11; fair sized audience; Howarth's Hibernica 14; packed house.

WARREN.

Library Hall (Wagner and Reis, managers): Scott and Mills' presented Chip o' the Old Block to a fair-sized audience 11. Everyone more than pleased. Marguerite Fish took the house by storm.

PITTSTON.

Music Hall (W. D. Evans, manager): Joe Murphy in Shaun Rhue pleased a large house 12. Stella Fenton as Kate Donavan made a very favorable impression. Ivy Leaf 26.

OIL CITY.

Opera House (Kane and Rogers, managers): Chip o' the Old Block, as presented 10 by Marguerite Fish, Robert L. Scott and Harry Mills, proved a charming entertainment. Merited larger business. Kate Bensburg Opera co. 15; fair house, giving fine satisfaction. L'Ombra was presented. Maud Banks 24; Frank Daniels 27.

ERIE.

Park Opera House (Wagner and Reis, managers): Lilly Clay's Gaiety co. 11; business immense; everybody pleased, and voted the show much improved since last visit. Chip o' the Old Block 12; fair business. Plenty of good people with this co., but the extreme lightness of the salt gives them no show. Deacon Brodie 13-14; business not what the co. merited. Edward J. Henley and Annie Robe are excellent.

FRANKLIN.

Opera House (D D. Grant, manager): The performance of The Little Tycoon 12 packed the house with a fashionable and critical audience. R. E. Graham as General Knickerbocker became the favorite, and received rounds upon rounds of applause for his excellent singing and good acting. His song, "You Can't Do It You Know," kept the house in a roar of laughter, while he was repeatedly recalled. The other characters were good, and their singing was very much appreciated. The chorus sang splendidly. The costumes were superb and the stage settings very pretty. As a whole, The Little Tycoon gave perfect satisfaction.

Item: The Mirror will be found on sale at Bensinger, Smith and Co.'s.

TITUSVLILE.

Opera House (C. F. Lake, proprietor): Richard O'Gorman in Human Nature 8; very large top-heavy house. Co. carries a drop of "The Little Church Around the Corner." During the last act Mr. O'Gorman paid a fine compliment to the new house, saying, in sum and substance, that it was the most beautiful and convenient theatre that he had ever played in. Little Tycoon co. to very large business 11. R. E. Graham as General Knickerbocker made a hit in his song, "Can't Do It, You Know." First-class satisfaction. Bensberg Opera Concert co. 14; fine performance to an exceedingly slim house. The co. is an excellent one, and was very much appreciated.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Sallie Hinton and co. 10-15; excellent business The star is very clever, but her support is not strong. Dominie's Daughter 20; Beacon Lights 22.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): McNish, Johnson and Slavin's Minstrels 11; large house; one of the best performances ever seen here. Hyde and Behman's Specialty co. 21; Wonderland 26.

BUTLER.

Opera House (John S. Campbell, manager): Field's Minstrels 10; only fair business. Carry a good brass band and orchestra.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): The Dominie's Daughter 12; fair business. The characters are all well sustained. George S. Knight in Rudolph 13; large business. Never has Mr. Knight and co. pleased so well. Joseph Murphy 14 as Shaun Rhue, and 15 in The Donagh. Large houses. Mr. Murphy is an old-time favorite here.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Louise Arnot 11; week, in A Celebrated Case, Lucretia Borgia, The Little Detective and Leah the Forsaken. Standing only all week. No such business has ever been done here before. The star has won the affections of our people by her wonderful performances. Davenport Bebus, her leading man, is the best seen here with any popular-price co. Dominie's Daughter 21; Pat Rooney 26.

DANVILLE.

Opera House (F. C. Angle, manager): Howorth's Hibernica 10; good house; poor show. Field's Minstrels 22; Ivy Leaf 29.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): One of the smallest audiences we have ever seen greeted the Bensberg Opera co. 13 in Flotow's L'Ombra. Miss Bensberg has been unfortunate in having small houses at both of her appearances here; but on this occasion several local entertainments were in opposition. A large audience attended The Little Tycoon 15. Good satisfaction. Bobby Graham's Knickerbocker was heartily applauded, his singing and dancing being greatly admired. Robert Mantell 20; Maud Banks 25; Daniel Boone 29

TYRONE.

Opera House (Fiske Conrad, proprietor): Peck and Fursman's Daniel Boone co. played to the largest house thus far this season. Best co. of the kind on the road, having splendid success everywhere and give decided satisfaction. Daily's Comedy co. played to poor house 15; not a very deserving co, Sam'l of Posen billed 22.

ALTOONA.

Opera House (Marriott and Krider, managers): McNish, Johnson and Slavin's Minstrels 12. A good street parade, a packed house and the best co. they ever had. Peck and Fursman's Daniel Boone co. 15; full house, giving excellent satisfaction.

Circus; Barnum's Circus 13 had 10.000 persons in afternoon and evening. Everybody pleased.

Item: The Mountain City Theatre will open some time in December. It will be one of the finest houses in Pennsylvania outside of Philadelphia. Seating capacity 2,000 Will cost nearly $100.000, and will be managed by W. L. Plack.

## RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Frederic Bryton opened 17 for the week; large house. Mr. Bryton is a native of our city and will be well taken care of during this stay. Two Johns to light houses 10-12. Shadows of a Great City 13-15; fine business. Lights o' London 24-6, and Alice Harrison 27-9.

Grand Opera House (W. H. Low, proprietor): Theodora here for four nights and matinee last week to very light business.

Theatre Comique: This week Mariuelli's Cosmopolitan Congress and Original Big 4. Last week the Howard Athenæum Specialty co. gave a fair entertainment before large audiences.

Westminster Musee: Arrivals for the week are Lavene Family, Lizzie Anderson, Toner and Froebel, Matt and Maurice Dillon, Collins Sisters, Belle Dolan, T. J. Hefron, J. H. Graham, Mae Pettingill and Millar Brothers.

Gaiety Museum. The following people will be seen this week—Herman, Mons. Forber, the Sharpleys, W.G. Dennie, McGrew and Mack, Dick Alden, the French children, E. H. Tillman, Budd and Annie Granger, together with Achmed Ben Ali and the stock co.

WESTERLY.

Opera House (C. B. Bliven, manager): Pat Rooney and co. had a large audience 10. Frederic Bryton in Forgiven had the most select audience of the season; also goodly in numbers; the play and the co. gave good satisfaction. Levy Concert co. 20; Frank Jones 24; Rock Band and Till Family 27.

## TENNESSEE.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): The largest and most cultivated audience of the season gave Emma Abbott and her superb co. a rousing welcome 10 11. Standing room was at a premium. The large audience went into raptures over her singing as Leonora in Il Trovatore. They not only did this, but something still better. They presented her with a most beautiful gift in the form of a silver yacht—the victorious Volunteer—as a memento of their admiration of her noble defense of her sister artists and of the stage at Nashville. As the presentation speech was uttered and the words of praise which spoke the people's sympathy were addressed to the songstress by L. G. Walker, she was unnerved and so deeply affected that she could with difficulty control her feelings and voice sufficiently to express her thanks. "The gift will ever be cherished," she responded, "as the most precious memento of my artistic career." Miss Annandale was the recipient of a most beautiful basket of flowers, presented to her by the telegraph boys, for whom she so generously sang at the time of their great strike. The co. as a whole is the finest ever heard here. Receipts for two performances, $2,200. Barry and Fay followed 14-15 to fair houses.

MEMPHIS.

Memphis Theatre (Frank Gray, manager): Louis James and Marie Wainwright week of 10 opened in Virginius to a good house. Rest of week fair business, having to play against the President's visit on Friday and Saturday.

Items: Walker's Vaudeville Theatre is giving a good bill to fair crowds—May's Bijou Varieties continues to draw.—Robinson's Dime Museum is having a large run of business, with a good bill in the theatorium and the curio-halls well filled.—The colored minstrels organized and started on the road last week are to be known as Hall's Mammoth Minstrels. Opened at Holly Springs, Miss., Oct. 10, to big business.

NASHVILLE.

Theatre Vendome (J O. Milsom, manager): Thomas W. Keene in tragic repertoire all last week. Attendance very good, though should have been better. The tragedian looks the picture of good health, and his acting throughout displayed a vigor and force that admits no doubt as to his complete recovery from his long spell of illness. Mr. Keene is surrounded by good support. Joseph Wheelock, the leading man, is capable and acceptable; but he needs to throw more life and spirit into his roles. Arthur Elliott and Eugene Moore are valuable members of the co. They are painstaking and capable. J. B. Curran also deserves special mention. Of Anna Boyle, the leading lady, much in praise could be said She is pretty, and her acting at all times displays intelligence and earnestness. All Nashville is in love with her. Constance Hamblin received a full share of the week's compliments. Natural Gas 20 2.

The Masonic (E. V. Anglim, manager): Fun in a Boarding School is a very laughable piece and was fairly well presented last week. Josie Devoy, a clever little soubrette, won a host of friends. Business light. Marie Prescott 20 2.

Museum: Large crowds have been in attendance each day, and Mr. and Mrs. Brown, in their clever stage exercises, have succeeded in delighting one and all

Mention: The sermon preached by the Rev. Mr. Candler at the McKendree M. E. Church 9, censuring the theatre and assailing in wholesale terms the profession, and to which Miss Emma Abbott made so spunky a reply, created a genuine sensation, which has not yet subsided here. In less than an hour after the occurrence it was in everybody's mouth. Nearly everybody you meet applauds Miss Abbott and condemns Mr. Candler Such sermons do not win people to the Church, and, what is more, do not harm the Theatre. A few papers have charged that Miss Abbott replied in the church for the purpose of advertising herself. This can't be true. There is every reason to think she was moved by the impulse of the moment, and that she was honest and earnest in the matter. Many little courtesies and attentions were showered on her by the best people of the city before her departure.

KNOXVILLE.

Staub Theatre (Fritz Staub, proprietor): The most brilliant engagement of the season was that of the Emma Abbott Opera co. 12-13 and matinee. Il Trovatore, Carnival of Venice and Ruy Blas were presented in superb style. The costumes were simply grand.

Mention: Miss Abbott reigned like a queen in our society She was presented with a magnificent shield of flowers. Most fashionable audiences ever seen in our theatre.

COLUMBIA.

King and Franklin's Circus gave two performances 11. Good crowds.

## TEXAS.

TEXARKANA.

Ghio's Opera House (J. E. Reilly, lessee and manager): Wilson and Rankin's Minstrels played to very good house 7 and gave a creditable performance. Belle Thurston 8 in Only a Country Girl, played to miserable business. Co. very bad, and nearly every one in the audience (your correspondent included) left the theatre at the close of the first act. From what was seen of the play we judged it to be Minnie Maddern's Caprice, slightly altered and interspersed with some "chestnut" songs and dances. Michael Strogoff 10; large business.

PALESTINE.

Temple Opera House (Francis and Gunning, manager): Little's World 6; fair house. Wilson and Rankin's Minstrels 8; crowded and delighted house. Andrews' Minuet Carnival co. in Michael Strogoff 12; good house. Florence Bindley 22; John F. Ward 26.

WACO.

Opera House (J. P. Garland, manager): Nellie Boyd co. played Passion's Slave and Unknown to poor business 10-11. Charlotte Thompson in Jane Eyre to fair-sized house 12. Performance good.

Items: G. M. Welty, manager for Nellie Boyd, has brought suit against the Missouri Pacific Railroad for $225, damage done to scenery by water.—Bert Davis, press representative of Wilson and Rankin's Minstrels, told me that Mr. Wilson is negotiating to get Milt G. Barlow out of Ludlow Street Jail, New York, and place him under salary with his co.

DALLAS.

Opera House: Nellie Boyd in Passion's Slave filled the house 12 13. Miss Boyd has much better support this season than ever before and is doing a splendid business through Texas. Hans Kreissig gave a very pleasing entertainment 10. Large and select audience.

ORANGE.

Brown's New Opera House (Johnson and Young, lessees): Richards and Pringle's Minstrels opened our season 11. Fair show; good house.

BRENHAM.

Grand Opera House (A. Simon, manager): Charlotte Thompson in Jane Eyre 7; fair house; co. average. Joseph Hazleton makes a fine Englishman as Jacob Buttercup. Little's World 11; large house. Florence Bindley 27.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Charlotte Thompson closed 6 to light business. Miss Thompson should try a new play. Little's World 7-8 drew well, thanks to the scenic artist. Co. tiresome. Wilson and Rankin's Minstrels nearly packed the house 10 in the face of disagreeable weather Receipts over $900. Attendance 11, matinee, good; evening fair. Wilson is the same great favorite, but does not shine as brilliantly in the first-part as formerly. Schoolcraft and Coes, while drawing-cards, should get a new sketch. Leopold and Bunnell, musical team, are very clever. The Adonis clog was pretty, and the finale, Wild West, was the silliest thing ever seen even in a minstrel show.

Sea Breezes: George O. Morris, manager of The World, is an old-time favorite, having been a prominent member of the stock co. here years ago.—George H. Walker after a short absence has resumed duties as treasurer. Glad to see him back.—Sunday performances are a thing of the past. Cause new Sunday law.—Manager Daniels, of the Wilson and Rankin co., attempted to umpire a baseball game while here, but was promptly fired on his first decision.—Jennie Yeamans, who will be with us next week, has through her manager offered a handsome gold medal to the player scoring the most runs in the ball game Sunday. Presentation to be made on the stage on Our Jennie's first night. —At an oyster roast George Wilson was presented with a large medal of brass. Champion bivalve consumer of the occasion.

FORT WORTH.

Opera House (George H. Dashwood, manager): The opening of the regular season 10, drew out a full house to see Louise Balfe in A Planter's Wife. The house was fairly filled to see the same lady in her strong play, Dagmar, 11. Miss Balfe is a gifted emotional actress. She carries a good co., and in consequence deserves crowded houses wherever she may appear. Little's World co. 20.

Arena: Sells Brothers and Doris and Colvin are fighting their routes through Texas. Both being the "Only Great Show on Earth" the people will have to see both to determine which is entitled to that distinction.

Item: Ben C. Mason with, and Fred. R. Field in advance of Louise Balfe, are clever gentlemen. They send regards to The Mirror.

SHERMAN.

Arena: Sells Brothers' Circus gave two performances 12 to immense crowds. Everyone was well pleased. Willie Sells is deserving of especial mention for his bareback riding. The elephant clown, Sid, is well trained, and his act was warmly applauded. Also the trained dogs of Prof. White.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): Unknown was presented 6 by Nellie Boyd. She appears to better advantage in this play than in Passion's Slave. Of her support, O. H. Barr, J. J. Wallace and F. B. Hatch are especially good. The negro quartette again came in for a large share of the applause. Charlotte Thompson and co. 8 9 in Jane Eyre. Weather bad; attendance only fair. Co. good and play well staged. Little's World 12-13; fair business. Much applause from gallery. Jennie Yeamans 21-22; Around the World co. 26-27. Florence Bentley 30-31. John T. Ward Nov. 1-2.

PARIS.

Babcock Opera House: Louise Balfe, in A Planter's Wife, appeared before a splendid audience 14. On the following night the star appeared in Dagmar, and had another warm greeting. Fashion of the city turned out; altogether a brilliant engagement.

## UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): The Home Dramatic co. 6-10 to immense business, presenting Lights o' London and Storm-Beaten. One night the house held over $1,000; the others have ranged from $500 upward. Business was augmented by the large number of people in the city from surrounding villages attending the conference of the Latter Day Saints.

Opera House (Frederick Walker, manager): This house was opened for the first time in nearly two years by John S. Lindsay and a selected co. who presented Monte Cristo and Shadows o' London 6-10. Very good business.

Items: John Maguire, the Montana manager, has been in town the past week arranging for the appearance of some of his cos.

## VERMONT.

RUTLAND.

Opera House (A W. Higgins, manager): J. S. Moulton's Dramatic co. played to overflowing houses.

MONTPELIER.

Opera House (Asa Blanchard, managers): Gorton's New Orleans Minstrels 12; very good house; stereotyped minstrel show.

## VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Ezra Kendall in A Pair of Kids 10-12: good houses. Templeton's Opera co. week of 24.

Academy of Music (J. K. Strasburger, manager): Mabel Sterling in the musical comedy, Three Corners, to only fair business 13-15. Ada Gray week of 24.

Broad Street Opera House (James Logan, lessee): Moran and Thomas' Minstrels; good business. Checkered Life week of 17. Two Hearts comb. week of 24.

Comique: Business good week of 10.

ROANOKE.

Opera House (Simpson and Tennyson, managers): Cora Van Tassel in Hidden Hand 11; full house. This is Miss Van Tassel's first appearance here, and she created a favorable impression. A good orchestra accompanies this troupe.

STAUNTON.

Opera House (W. L. Olivier, manager): Herr Andre's Alpine Choir and Tyrolese co. gave a pleasing concert 11; large audience.

DANVILLE.

Academy of Music (J. M. Neal, manager): Cora Van Tassel appeared 13; packed house; standing-room could scarcely be had. Very good performance of Hidden Hand. Miss Van Tassel is quite a favorite with Danville people.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Cora Van Tassel appeared in Hidden Hand to a large and well-pleased audience 12. The Templeton Opera co. 17, week. This is the week of our Fair.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): The Three Corners co., with Mabel Sterling as the star, did a fair business Monday and Tuesday. The performance is entertaining and the principals are good singers, but deficient in acting. Ezra Kendall and his Pair of Kids did a large business 14-15. The Kids and Kendall caused unbounded laughter and elicited uproarious applause and numerous recalls. John S. Clarke 19 20.

Opera House (James Logan, lessee): A Checkered Life, a typical Western agglomeration, drew crowds during last week. This week, True Irish Hearts, drawing largely. The co. is a strong one.

Items: The 11th inst. was the first anniversary of the marriage of Manager W. H. Sherwood, of the Academy. The occasion was fittingly celebrated by Mr. and Mrs. S., who gave a reception in the parlors of the Cafe de Sherrie to a select party of friends. Telegrams were received by the happy couple from relatives and friends, congratulating the popular manager and his lady on having successfully passed the first mile-stone in their journey through life. It was well after midnight when the party broke up, after all joining in wishing the host and hostess many happy returns of the occasion.

## WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): Closed all week. Kate Claxton 21; Hyde and Behmen 22; W. T. Carleton Opera co. 24-5; Sam'l of Posen 28 9.

Grand Opera House (O. C. Genther, manager): Stetson's U. T. C. co. 15. Packed house as usual. Delhauer's Puddle's Pond 24-6; Nellie Free 27-9.

## WISCONSIN.

MILWAUKEE.

Mestayer's Tobogganing was given its first presentation in Milwaukee 10, opening at the Grand Opera House for three nights. This is the first time in several years that Mestayer and Miss Vaughn have been in Milwaukee, and as Tobogganing has been so extensively advertised, we expected something very good, but were badly disappointed. There is little or nothing to it in the shape of a plot, and even the music, though very well rendered, drags wearily. Charles Hunn, the colored porter, and Luigi Del Oro, in his musical act, are about the only interesting features of the piece. Patti Rosa appeared in a three nights' engagement 13-15, presenting Zip and Bob. Miss Rosa sings, dances and picks the banjo fairly, but receives poor support. Business fair. Haverly's Minstrels gave two performances 9 to fair business. George Edwards and Harry Armstrong joined the co. 2. Gus Williams 23-5.

The New Academy was closed the first three nights of week of 10, but opened its doors 13 to welcome that brightest, sweetest, most sympathetic and fascinating little lady, Minnie Maddern. You will excuse me going into raphsodies and superlatives, but Miss Maddern pleases us mightily. She has a sweet, winsome manner, which is entirely her own, and is irresistible. Her voice, rich and expressive, when she sings such simple little ballads as "In the Gloaming" and "The Day When You'll Forget Me," you begin to think you have never heard them before. Miss Maddern presented Caprice and In Spite of All. Her co. is strong, but her leading support, Arthur Forrest, is a little too stagey. Alone in London 20-3.

Points: Variety specialties held the boards at the People's.—Under the Lash, introducing Walter L. Sanford, opened at the Palace 14 for three nights to good business.—The Dime Museum does a rousing business every week, with its two theatre floors and an assorted lot of freaks and curiosities.—Many changes will be made in Haverly's Minstrels in the near future.—McGrath left the Mestayer Tobogganing co. in St. Paul, his place being filled by Robert Cornella.—Charles Horwitz sold his new topical song, "Something We Have to Get Used to," to W. A. Mestayer.—Minnie Maddern, Patti Rosa and Beatrice Leib all have very handsome lithographs.—Patti Rosa is rehearsing a new play, P. A. T., which she expects to produce in Chicago in about two weeks.—John G. Magle, the handsomest man on the road, is in the city booming Alone in London. This is his eighteenth year of advertising work.—C. M. Ferming visited the city during the week in advance of Rosina Vokes.—Minnie Maddern and Alone in London are both booked for the same dates in St. Paul. Arthur Miller is now in that city trying to straighten out matters.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): The Argonauts of '49 to fair house 11. House will be closed for three weeks for decoration and to put in new scenery.

SHEBOYGAN.

Opera House (J. M. Kohler, manager): Hattie Bernard Chase appeared 2-3 in Rags, the Wildcat of Woodland Farm, and drew good houses. Miss Bernard in the title role was very good, but her support is poor.

OSHKOSH.

Grand Opera House (H. Nunnemacher, manager): During the last ten days theatre-goers have had the pleasure of seeing Lotta and Patti Rosa, two favorites here. Crowded houses.

Turner's Opera House: The Argonauts of '49. 9. Crowded house.

## CANADA.

HAMILTON.

Grand Opera House (T. Riche, manager): We, Us & Co. packed the theatre from pit to dome 12, but gave poor satisfaction, as the audience were led to expect Mestayer's own co. from the manner in which the play was advertised.

KINGSTON.

Opera House (W. C. Martin, manager): Marguerite St. John and her English co. came almost unannounced, and played to about $225. The star had no opportunity to show herself in the miserable play of Life of an Actress. The co. is well balanced and better than the average travelling organization.

MONTREAL.

Academy of Music (Henry Thomas, manager): Week of 10, Herrmann, assisted by Mme. Herrmann, delighted large audiences with his wonderful sleight-of hand. Added to the ordinary performance are the latest Parisian sensation, The Black Art and the Fata Morgana. This week Hole in the Ground. Next, Grau's French Opera co.

Theatre Royal (Sparrow and Jacobs, managers): Hettie Bernard Chase and her co., under the management of Charles M. Chase, have appeared all week to packed houses. The play was Rags. The whole performance was thoroughly enjoyable. Miss Chase received well-deserved applause for her capital acting and singing and banjo solos. All the supporting co. were very good, especially C. J. Williams in his performance of the German, August Klotz, introducing his whistling specialty. This week Newton Beers. Next, Corinne.

ST. CATHARINES.

St. Catharines Theatre (H. G. Hunt, manager): We, Us & Co. to good business 15. Thoroughly enjoyed.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): We, Us & Co. 10-12. A laughable absurdity. Robert B. Mantell in Monbars 13 15 Mr. Mantell gives a finished performance as Robert Monbars, and is seen to much better advantage than in his impersonation in Tangled Lives. Fine supporting co. and altogether a rare dramatic treat. Deacon Brodie this week.

Toronto Opera House (Shaw and Jacobs, managers): Edmund Collier in a repertoire played to fair business last week. Hettie Bernard Chase in Rags this week.

Items: A grand concert, in which the central figure was Emma Juch, drew well at Horticultural Pavillion 17. Fashionable event.—Count and Countess Magri have been engaged by Manager Shaw and will appear at Shaftesbury Hall this week.—The Cyclorama is still visited by hundreds every night.—Manager Sheppard is still making further improvements at the Grand.

OTTAWA.

Grand Opera House (John Ferguson, manager): Marguerite St. John and her English Comedy co. presented She Stoops to Conquer, As in a Looking-Glass, etc., 10-12. Business fair. Newton Beers 24.

## DATES AHEAD.

**Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.**

DRAMATIC COMPANIES.

A. M. Palmer's Jim the Penman (Western co.): Detroit 17, week, Cincinnati 24, week, St. Louis 31, week, Memphis Nov. 7, week.

A. M. Palmer's Jim the Penman (Eastern co.): Portland, Me., 21-2, Worcester, Mass., 27 9.

Alone in London Co.: Milwaukee 20-3, Chicago 24, week.

A Night Off Co.: Brooklyn 17 week, Bristol, Pa., 24, Burlington, N. J., 25, Bridgeton 26, Salem 27, Annapolis, Md., 28, Alexandria, Va., 29.

Arthur Rehan's Co.: Detroit 17, week.

Acme Comedy Co.: Jamestown 21-2, Salamanca 24-5, Oil City, Pa., 26 7, Bradford 28.

Allan Dare Co.: Newark, N. J., 17, week.

Andrews' Minuet Carnival Co.: Waco, Tex., 20, Temple 21, Fort Worth 22, Dallas 24 5, Kansas City 31, week.

Alice Harrison: Olean, N. Y., 21, Hornellsville 22, Towanda, Pa., 24, Oneonta, N. Y., 25, Saratoga 26, Providence 27-9, Worcester, Mass., Nov. 2-3

Atkinson-Cook Co.: Lowell, Mass., 17, week, Nashua, N. H., 24, week.

Arabian Nights Co.: N. Y. City Sept. 12-Nov. 5.

Agnes Herndon: Lawrence, Kas., 20, Topeka 21-2, Atchison 24-5, Ft. Worth, Tex., 28-9.

Ada Gray: Richmond, Va., 24, week.

Annie Pixley: Nashua, N. H., 21, Laconia 22, Haverhill, Mass., 26.

Aiden Benedict: Waukegan, Ill., 20, Kenosha, Wis., 21, Oconomowoc 22, Sheboygan 24. Fond du Lac 25, Marietta 26, Oconto 27, Menominee 28, Norway 29.

Agnes Wallace-Villa: New Britain 20-2.

Abbey's Uncle Tom Co: Waterloo, N. Y., 20, Seneca Falls 21, Syracuse 22, Canandaigua 24, Phelps 25, Geneva 26, Rochester 27 9.

Adams Bookman Co.: Chester, Ill., 17, week.

Argonauts of '49: St. Louis 17, week, Ft. Wayne, Ind., 28 9.

Booth-Barrett Co.: Chicago 3, three weeks, Kansas City 24, week, St. Louis 31, week, Cincinnati Nov. 7, Cleveland 14-16.

Benj. Maginley: Brooklyn, E. D., 17, week, Albany 24, week, Syracuse 31, week.

Boom in Matrimony Co.: Port Jervis, N. Y., 22.

Boy Tramp Co.: New Haven 20 2, Baltimore 24, week.

Beacon Lights: Allentown, Pa., 20, Shenandoah 21, Shamokin 22, Philadelphia 24, week.

Boy Hero Co: Fort Smith, Ark., 20 1, Little Rock 22, Texarkana, Tex., 24, Jefferson 25, Tyler 26, Palestine 27, Beaumont 28, Orange 29, Lake Charles, La., 31, Lafayette Nov. 1, New Iberia 2, Franklin City 3, Morgan City 4, Thibodaux 5, New Orleans 5, week.

Belle Gilbert Co.: Madison, Ind., 17, week.

Blackthorn Co.: Bethlehem, Pa., 21-2, Boston 24, week.

Barry and Fay: Birmingham, Ala., 20, Selma 21, Meridian, Miss., 22, New Orleans 24, week.

Baird Comedy Co.: Dresden, Ont., 17, week, Sarnia 24, week.

Baldwin Theatre Co: Xenia, O., 17, week.

Basye-Davis Co: Greenville, Miss., 24, week.

Bunch of Keys: Harrisburg, Pa., 20, Reading 21-2, Trenton, N. J., 24, Plainfield 25, New Haven, Ct., 26, Hartford 27-9, N. Y. City 31, two weeks, Yonkers, N. Y., Nov. 14, Matteawan 15.

Charles T. Parsloe: Middletown, Ct., 20

C. Erin Verner: Chicago 17, week.

Clara Morris: N. Y. City 17, week.

Charlotte Thompson: Hot Springs, Ark., 21-2, Cairo, Ill., 24, Evansville, Ind., 25, Vincennes 26, Norfolk, Va., 28-9, Philadelphia 31, week, Baltimore Nov. 7, week.

C. A. Gardner: Cohoes, N. Y., 20, North Adams, Mass., 21, Fitchburg 22, Providence 24, week.

C. T. Ellis: Syracuse 17, week, Rochester 24, week, Troy 31, week, Montreal Nov. 7, week, Toronto 14, week.

Conrad the Corsair: N. Y. City 17—indefinite run.

Cora Van Tassel: Charleston 21-2, Columbia 24, Spartanburg 25, Greenville 26, Athens, Ga., 27, Atlanta 28-9.

C[illegible]ssen's Banker's Daughter Co.: Fall River, Mass., 21, Taunton 22, Attleboro 24, Brockton 26, Gloucester 29.

Clio: Albany 17, week, Syracuse 24, week, Rochester 31, week.

Chip o' the Old Block Co.: Buffalo 17, week, Brantford, Ont., 24, St. Thomas 25, London 26, Chatham 27, Adrian, Mich., 28, Ypsilanti 29, Detroit 31, week.

Cattle King Co.: Louisville 17, week, Cincinnati 24, week, Indianapolis 31, week.

Checkered Life Co.: Richmond, Va., 17, week.

C. A. Loder: Evansville, Ind., 20-2.

Camille Townsend: Rockport, Me., 17, week.

Claire Scott: Brantford, Ont., 17, week, Lockport, N. Y., 24, week.

Carney-Sheppard Co: South Bend, Ind., 24, week.

Claire Patter: Dodge City, Kas., 24, week.

Daniel Boone Co: McKeesport, Pa., 20, Beaver Falls 22, Youngstown, O., 24, Newcastle, Pa., 25, Butler 26, Kittaning 27, Franklin 28, Meadville 29.

Dion Boucicault: Boston, Oct. 17, five weeks.

Denman Thompson: N. Y. City 17, two weeks, Stamford, Ct., 31, Danbury, Nov. 1, Waterbury 2, Meriden 3, Springfield, Mass., 4-, Milford 7, Woonsocket, R. I., 8, Pawtucket 9, Willimantic, Ct., 10, New Haven 11-12.

Deacon Brodie Co.: Toronto 17, week, Hamilton 24, London 25, Chatham 26, Port Huron, Mich., 27, East Saginaw 28, Bay City 29.

Devil's Auction: St. Louis 17, week.

Dalys' Vacation Co.: Adams, Mass., 20, Saratoga, N. Y., 21, Rutland, Vt., 22, Glen's Falls, N. Y., 24.

Troy 25 6, Amsterdam 27, Schenectady 28, Utica 29, Syracuse 31-Nov. 1, Cortland 2, Norwich 3.
Dominick Murray: New Haven, Ct., Nov. 7.
D. A. Kelly: New Orleans 17, week.
Dominie's Daughter Co: Pottsville, Pa., 21, Orange, N. J., 22, Newburg, N. Y., 24, Danbury, Ct., 25, New London 26, New Haven 27-9.
Dan Sully's Daddy Nolan Co.: Portsmouth, O., 20, Louisville 24, week.
Dark Secret Co.: N. Y. City Sept. 19—indefinite season.
Delhauer Co.: Dowagiac, Mich., 22, Kalamazoo 24-5, Benton Harbor 26, St. Joseph 27, Niles 28, Three Rivers 29.
Dolores (Spectacle): Chicago 17, two weeks.
Edwin Arden: Newark 17, week, N. Y. City 24, week, Brooklyn, E. D., 31, week, Bridgeport, Ct., Nov. 7-9, New Haven 10-12
Evangeline: Lincoln, Neb., 21-2, Omaha 24-6.
Effie Ellsler: Cleveland 17, week, Cincinnati 24, week.
Eunice Goodrich: Moberly, Mo., 17, week, Galesburg, Ill., 24, week.
Edwin Mayo: Utica, N. Y., 20, Canandaigua 21, Elmira 22.
Edith Sinclair Co.: Dayton, O., 20-2, St. Louis 24, week.
Ezra Kendall: Montgomery, Ala, 20, Birmingham 22, Chattanooga, Tenn., 24-5, Opelika 26-7, Macon, Ga., 28, Columbus 29, New Orleans 31, week.
Elsie Morel: Lincoln, Neb., 17, week, Crete 24-6, Beatrice 27-9, Wymore 31-Nov. 2, Pawnee 3-5, Falls City 7-9.
Edmund Collier: Buffalo 17, week, Cleveland 24, week, Chicago 31, week.
Ellsler's Aladdin Co.: Utica, N. Y., Nov. 7-8, Watertown 9, Syracuse 10-12, Buffalo 14, week.
Edwin Stuart Co.: Racine, Wis., 17, week.
Eagan-Wall Co.: Fond du Lac, Wis., 17, week.
Fanny Davenport: Jersey City 17, week, Binghamton, N. Y., 24, Elmira 25, Scranton, Pa., 26, Wilkesbarre 27, Hazleton 28, Allentown 29, Plainfield, N. J., 31, Elizabeth Nov. 1, Trenton 2, Reading, Pa., 3, Lancaster 4, Shamokin 5.
Fisher Hasson Co.: Crawfordsville, Ind., 20, Danville, Ill., 21, Champaign 22, Pekin 24, Canton 28, Monmouth 26, Mt. Pleasant 27, Quincy 29, Kansas City 31, week.
Florences (Mr. and Mrs.): St. Louis 17, week, Memphis 24, week, Nashville 30-Nov 2, Louisville 3 5, Columbus, O, 7-9, Cleveland 11-12.
Floy Crowell: Springfield, Mass., 17, week, Hartford, Ct., 24-6, Taunton, Mass., 27-9, New Bedford, Nov. 3-5.
Frank Mayo: Los Angeles, Cal., 17, week.
Frank Daniels: Charleston, S. C., 21-2, Oil City, Pa, 27.
Fantasma Co.: Cincinnati 17, week, Pittsburg 24, week.
Fred. Warde: Washington 17, week, N. Y. City 24, week, Baltimore 31, week.
Frank Frayne: Pittsburg 17, week, Buffalo 24, week, Cleveland 31, week.
Fred. Bryton: Providence 17, week, Williamantic, Ct., 24-5, Middletown 26, Springfield, Mass., 27, Holyoke 28, New Britain, Ct., 29.
Florence Bindley: Marshall, Tex., 20, Longview 21, Palestine 22, Galveston 24, Houston 25 6, Brenham 27, Austin 28-9, San Antonio 30 31, Bryan Nov. 1, Waco 2, Temple 3, Fort Worth 4, Dallas 5, Sherman 7, Denison 8, Honey Grove 10, Paris 11-12.
Fleming's Around the World Galveston 20-2.
Francis Labadie: Greenville, O, 20, Troy 24, Bellefontaine 25, Kenton 26.
Frank Jones Si Perkins Co.: Chelsea, Mass., 20, Stoughton 21, N. Attleboro 22, Westerly, R. I., 24, Pawtucket 25, Taunton, Mass., 26, Fall River 27.
Frances Bishop: Grand Rapids 17, week, Cleveland 24, week.
Fred Felton's Co: Alton, Ill., 17, week.
Felix Vincent Co.: Brainerd, Minn., 17, week.
Fenwick Armstrong: Youngstown, O., 17, week, Detroit 24 week.
Grismer-Davies Co.: Leadville 20-22, Grand Island, Neb., 24, North Platte 25, Hastings 26, Lincoln 27, Omaha 28 9, Kansas City 31-Nov. 2, Atchison, Kas., 3, Topeka 4, Lawrence 5.
George S. Knight: N. Y. City 24.
Gray-Stephens Co.: Pittsburg 24, week.
Gilbert-Huntley Co.: Madison, Ind., 17, week.
Gus Williams: Chicago 17, week, Milwaukee 23 5.
Golden Giant Co.: Brooklyn 17, week, Washington 24, week.
Graham Earle Co.: Lebanon, Ind., 17, week, Noblesville 24, week, Greenfield 31, week.
Gotthold's Uncle Tom Co.: Indianapolis 17, week, Chicago 24, week.
Helen Blythe: Aberdeen, Miss., 20, West Point 21, Columbus, Ga., 22, Birmingham, Ala., 24, Greenville Miss, 25, Mobile, Ala., 26-7, Meriden, Miss., 28
Herne's Hearts of Oak: Paterson, N. J., 17, week, Philadelphia 24, week.
Henry Irving: N. Y. City Nov. 7.
Hoodman Blind Co.: Philadelphia 17, week, Jersey City 24, week.
Held by the Enemy No 1: Newark 24, week.
Hole in the Ground Co: Montreal 17, week.
Henry E. Dixey: Philadelphia 17, week, Pittsburg 24, week.
Henry Chanfrau: Bridgeport, Ct, 20-2, Brooklyn, E. D., 24, week.
Helene Adell: New Bedford, Mass., 17, week, Chelsea 24-6, Holyoke 31, week.
Harbor Lights: N. Y. City 17, week.
Her Atonement Co.: Kansas City 17, week, Chicago 24, two weeks.
Hettie Bernard Chase: Toronto 17, week, Gowanda, N. Y., 24, Attica 25, Warsaw 26, Seneca Falls 27, Waterloo 28, Canandaigua 29
Ida Van Cortland: Amsterdam 17, week, Saratoga 24, week, Glen's Falls 31, week.
Ivy Leaf Co. Philadelphia 17, week, Wilkesbarre 24, Scranton 25, Pittston 26, Shamokin 27, Shenandoah 28, Danville 29, Williamsport 31.
J. K. Emmet: Rochester 20-2, Buffalo 24, week.
Joseph Jefferson: N. Y. City 17, three weeks, Boston Nov. 7, week.
John F. Ward: Little Rock, Ark., 20-1, Pine Bluff 22, Hot Springs 24, Texarkana, Tex., 25, Palestine 26, Houston 27, Galveston 28-9.
James Connor Roach: Keene, N. H., 21, Exeter 22
John S Clarke: Richmond, Va., 19-22, Baltimore 24 week.
Joseph Murphy: N.Y. City 17, week, Brooklyn 24 week, Hornellsville, N. Y., 31, Olean Nov. 1, Bradford, Pa., 2, Jamestown, N. Y, 3, Erie 4, Detroit 7-12.
Jennie Yeamans: Austin, Texas, 20, San Antonio 21-2, Fort Worth 24, Dallas 25-6, Marshall 27, Texarkana 28, Hot Springs, Ark., 29.
James Wainwright Co: St. Louis 17, week, Ottawa, Ill., 24, Streator 25, Decatur 26, Quincy 27, Hannibal, 28, Columbus 29, Kansas City 31, week, Lincoln, Neb., 7-8, Council Bluffs 9, Omaha 10-12, St. Joseph 13.
James O'Neill: Brooklyn, E. D., 17, week, Columbus, O., 24 5, Springfield 26, Dayton 27, Indianapolis 28 9, Chicago 31, week, St. Louis, Nov. 7, week.
John S. Murphy: Halifax, N. S., 17, week.
J. B. Polk: Elmira, N. Y., 21, Binghamton 22, Carbondale, Pa., 24, Milton 25, Lancaster 26, York 27, Hagerstown, Md., 28, Staunton, Va., 29, Richmond 30-Nov. 1
John Dillon: Sioux Falls, Dak., 21-2.
Julia Anderson: Exeter, N. H., 27.
Josephine Cameron Co.: Fort Wayne, Ind., 20-2.
J. H. Keane: St. Catherines, Ont., 17, week.
Jennie Calef: New Bedford, Mass., 17, week.
Josie Devoy: Grand Rapids, Mich., 21-2.
Kate Forsyth: San Francisco Sept. 26, five weeks.
Kate Castleton: Washington 17, week, Trenton, N. J., 26, Wilmington, Del., 29.
Kate Claxton: Youngstown, O., 20, Wheeling, W. Va., 21-2, Baltimore 24, week, Washington 31, week.
Kindergarden Co.: Woonsocket, R. I., 20, Milford, Mass., 21, Waltham 22.
Keep It Dark: Columbia, Mo., 20, Oskaloosa, Ia., 22, Muscatine 24, Burlington 25, Keokuk 26, Bloomington, Ill., 28.
Kittie Rhoades: Bristol, Pa, 17, week.
Katie Putnam: Omaha, Neb., 20-2, Leavenworth Kan., 26, Atchison, 27, Temple 28, Emporia 29.
Lost in New York Co.: Brooklyn, N. Y., 17, week.
Lizzie Evans: Honeygrove, Tex., 20, Paris 21-2, Denison 24, Sherman 25, Dennison 26, Dallas 27 9, Waco 31-Nov. 1, Austin 2-3, San Antonio 4-5.
Lagardere (Spectacle): Brooklyn 17, week.
Lights o' London: Fall River, Mass., 21 2, Providence 24 6.
Louis Aldrich: Boston 17, week, Gloucester, Mass., 24, Worcester 25 6.
Louise Balfe: Denton, Tex., 20, Greenville 21, McKinney 22, Cleburne 24, Terrell 25, Tyler 26, Columbus 27-8, Marshall Nov. 1, Dallas, 2 4, Texarkana 5, Hot Springs 7 8.
Le Voyage en Suisse: Topeka, Kas., 19-20, Wichita 21 22, Colorado Springs, Col. 24 5, Pueblo 26, Leadville 27-9 Denver 31, week.
Lilian Olcott: Hartford 20 2.
Leonzo Brothers: Hagerstown, Md., 17, week, Buffalo 24, week
Lost in the Snow Co: Kansas City 17, week.
Louise Litta: Sidney O., 20, Piqua 21, Troy 22, Richmond, Ind., 24, New Castle 25, Kokomo 27, Peru 28, Lafayette 29.
Little Nugget Co.: Springfield, Ill., 20, Quincy 21, Boonville, Mo., 22, Kansas City 24, week, Leavenworth, Kas., 31, week.
Little's World: Dennison, Tex., 20, Bonham 21, Honeygrove 22, Shreveport, La., 24-5, Monroe 26, Vicksburg, Miss., 27, Natchez 28-9, New Orleans 31, week.
Laura Dainty: Grand Rapids 17, week.
Louise Arnot: Lancaster, Pa., 17 week, Honesdale 24, week
Lotta: Cleveland 17, week, London, Ont., 24, Hamilton 25-26, Toronto 27 9.
Lillian Kennedy: Pottsville, Pa., 17, week, Mt. Holly, N. J., 24, week.
Lottie Church: Paterson, N. J., 17, week, Canandaigua, N. Y., Nov. 3-5.
Margaret Mather: Minneapolis 17, week, Portland, Ore., 25-6, San Francisco 31.
Mestayer's Tobogganing: Grand Rapids, Mich., 20, Battle Creek 21, Kalamazoo 22, Chicago 24, week,
Modjeska: Sioux City, Ia., 22, Minneapolis 24 6,
Mam'zelle Co.: Cleveland 17, week, Akron 24-6, Jamestown, N. Y., 27-9, Hoboken 31, week.
Monroe-Rice Co.: Philadelphia 17, week, Hartford, Ct., 24 6, Chicopee, Mass., 27, Westfield 28, Holyoke 29, Worcester 31-Nov. 1.
Maude Banks: Cleveland 17, week, Oil City, Pa., 24, Titusville 25, Franklin 26, Beaver Falls 27, Newcastle 28, Youngstown, O., 29, Akron 31.
Mrs. D. P. Bowers: Selma, Ala., 19-20, Montgomery 21-2, Columbus, Ga, 24-5, Macon 26-7, Chattanooga, Tenn., 28-9, Knoxville 31-Nov. 1, Nashville 3 5, Cairo 7-8, Louisville 9-10.
Mrs. Langtry: N. Y. City Sept. 19, six weeks.
Maggie Mitchell: Grand Island Neb., 20, Cheyenne, W.T., 21-2, Denver 24, week.
Minnie Maddern: Appleton, Wis., 19, Wausau 20, Chippewa Falls 21, Eau Claire 22, Duluth 24-3, Stillwater 26, Winona 27, Lacrosse 28, Rock Island, Ill., 29.
Marguerite St. John Co.: Hamilton, Ont., 19-20, London 21-2, Cleveland 24, week.
May Blossom Co. (Adelman's): Canandaigua, N. Y., 20, Lyons 21, Newark 22, Oswego 24, Batavia 25, Brockport 26, Albion 27.
Milton Nobles: Salt Lake 17-20, Ogden 21, Portland, Ore., 24, week, San Francisco Nov. 14, three weeks.
Moulton's Dramatic Co.: Amesbury, Mass., 17, week.
Michael Strogoff Co. Holyoke, Mass., 21, Chicopee 22, Catskill, N. Y., 24, Kingston 25, Poughkeepsie 26, Newburg 27, Yonkers 28, Port Jervis 29
Marie Prescott: Nashville 20-2, Aberdeen, Miss., 24, week, Birmingham, Ala., Nov. 1.
Myra Goodwin: Boston 17, week.
Mattie Vickers: GardenCity, Kas., 20-1, Kinsley 22, Larned 24, Great Bend 25.
Murray and Murphy: Terre Haute, Ind., 20, Springfield, Ill., 21, Bloomington 22, Decatur 24, Danville 25, Lafayette, Ind., 26, Logansport 27, Ft. Wayne 28, Jackson, Mich., 29, Detroit 31-Nov. 2, Battle Creek 3, Kalamazoo 4, Pullman, Ill., 5.
Moore-Vivian Co; Norristown, Pa., 22, Wilmington, Del., 28 9.
Maggie Harold: Easton, Pa, 17, week.
My Geraldine Co: Memphis 20-2.
Martyr Co.: New Orleans 10, three weeks, Montgomery, Ala, 31-Nov. 2, Nashville 3-5
Mora: Turners Falls, Mass., 17, week.
Newton Beers (Lost in London): Montreal 17, week, Ottawa 24-5, Kingston 26, Belleville 27, Hamilton 28-9, Buffalo 31, week, Cleveland Nov. 7, week, Columbus 14, week.
N. C. Goodwin: Des Moines, Ia., 20, Iowa City 21, Davenport 22, Chicago 24, two weeks.
Nellie Walters: Cresco, Ia., 20-2, Spring Valley, Minn., 24-5, Mankato 27-9.
Nellie Boyd: Shreveport, La., 20-1, Paris 26-7, Texarkana 28 9, Hot Springs, Ark., 31-Nov. 1, Little Rock 2 3, Pine Bluff 4 5.
Natural Gas Co.: Nashville 20 2 Memphis 24-6, Nashville 27 8, St. Louis 31, week.
Nobody's Claim: Wilmington, Del, 17, week, Washington 24, week.
N. S. Wood: Evansville, Ind., 21-2, Henderson, Ky, 24, Owensboro 25 6, Louisville 27-9, Wheeling, W Va., 31, week.
Nellie Free: Cambridge, O., 20, Newark 21-2
Osbourne-Stockwell Co.: Woodland, Cal., 20, Stockton 21-2, Merced 24, Fresno 25-6, Visalia 27, Tulare 28, Bakersfield 29, Los Angeles 31, week.
Only a Farmer's Daughter Co: Ionia, Mich, 20, Big Rapids 21, Reed City 22, Cadillac 24-5, Petoskey 26, Mackinaw 27, Marquette 28-9
Oliver Byron: Evansville, Ind., 20, Vincennes 21, Terre Haute 22, St. Louis 24, week.
Oliver Wren Co: Blossburg, Pa., 22.
On the Rio Grande: Decatur, Ill., 20, Quincy 21, Springfield 22, St. Louis 24, week, Chicago 31, two weeks
One of the Bravest: Cincinnati 17, week.
Only a Country Girl: Greenville, Tex., 21-2.
Our Railroad Men: Rochester 17, week.
Ollie Redpath: Wheeling, W. Va., 20-2.
Parlor Match Co: Cincinnati 17, week, Pittsburg 24, week, Wheeling, W. Va., 31-Nov. 1, Zanesville, O., 2, Columbus 3 4, Springfield 5, Cleveland 7, week, Jersey City 14, week.
Plum-Pudding Co: Newton, Kas., 24, Wellington 25, Arkansas City 26, Winfield 27, Wichita 28 9.
Patti Rosa: Grand Rapids, Mich., 21-2.
Pete Baker: Gloversville, N. Y., 20, Amsterdam 21, Cohoes 22, Brooklyn 24, week, Washington 31, week.
Peck's Bad Boy Co. (Atkinson's): Grand Rapids 17, week, Detroit 24, week, Toledo, O., 31, week, Columbus Nov. 7, week.
Robert Downing: Pittsburg 17, week.
Rosina Vokes Comedy Co.: Milwaukee 20-2.
Robson and Crane: N. Y. City Sept. 26—indefinite season.
Roland Reed: Lockport, N.Y., 20, Hamilton, Ont., 21-2, Niagara Falls 24, Bradford, Pa., 25, Olean, N. Y., 26 Meadville, Pa., 27, Erie 28, Sandusky, O., 29.
Run of Luck: Boston Sept. 12, seven weeks.
Richard O'Gorman: Port Huron, Mich., 20, E. Saginaw 21, Bay City 22, St. Louis 24, Muskegon 25, Grand Rapids 26, Kalamazoo 27, Battle Creek 28, Joliet, Ill., 29, Elgin 31, Rockford Nov. 1, Aurora 2, Streator 3, Peoria 4-5.
Rag Baby: San Francisco 17, three weeks.
Richard Mansfield: Chicago 17, week, Cleveland 24, week.
Robert Mantell: Meadville, Pa., 20, Warren 21, Bradford 22, Rochester 24-6, Watertown 27, Syracuse 28-9.
Rhea: Waterbury, Ct., 20, New Haven 21-2, Northampton, Mass., 24, Holyoke 25, Springfield 26, Bridgeport, Ct, 27, Allentown, Pa., 28, Reading 29.
Redmund-Barry Co.: Lewiston, Me., 20, Biddeford 21, Portsmouth, N. H., 22, Ipswich 24, Woonsocket, R. I., 25, Brockton, Mass., 26, Salem 27, Providence 31-Nov. 2.
Ranch King: St. Louis 17, week.
Robert McWade: Baltimore 24, week.
Ranch 10 Co.: Troy 21-2, Toronto 24, week.
Rose Lisle: Syracuse 20-2, Buffalo 24, week.
Rentfrow's Pathfinders: Coldwater, Mich., 24, week.
Saints and Sinners Co.: Baltimore 17, week.
Salsbury's Troubadours: Baltimore 17, week, Washington 24, week.
Streets of New York: Worcester, Mass., 20-2, Fitchburg 24, Gardner 25, Pittsfield 26, Danbury, Ct., 27, Waterbury 28, Norwalk 29
Shadows of a Great City: Lawrence, Mass., 19-20, Manchester, N. H., 21-2, Bangor, Me., 24-5, Lewiston 26-7, Portland 28-9.
Still Alarm Co: Brooklyn 17, week, Baltimore 24, week.
Silver King Co.: Richmond, Ind., 20, Dayton, O., 21-2, Toledo 24-5, Sandusky 26, Tiffin 28.
Sol Smith Russell: Plattsmouth, Neb., 20, Council Bluffs, Ia., 21, Sioux City 22, St. Paul 24-6, Minneapolis 27 9.
Stricken Blind Co: Atchison, Kas., 20.
Shadowed Crime Co.: Hanover, Pa., 19-20, Annapolis, Md., 21, Alexandria, Va., 22, Norfolk 24, week, Richmond 31, week.
Skipped by the Light of the Moon: Minneapolis 17, week, St. Cloud, Minn., 24, Fergus Falls 25, Fargo, Dak., 26, Crookston, Minn., 27, Winnipeg 28 9, Grand Forks, Dak., 31.
Sid France: Baltimore 17, week, Philadelphia 24, week, Boston 31, week, Brooklyn, Nov. 7, week.
Stetson's U. T. Co.: Springfield, O., 22, Middletown 24, Covington, Ky., 25, Delaware, O., 29.
Sallie Hinton: Ashland, Pa., 17, week, Mt. Carmel 24 6., Mahanoy City 27-9.
Si Plunkard Co.: Plattsburg, N. Y., 21.
Sheridan's Called Back: Mexico, Mo., 22, Moberly 24, Boonville 25, Fayette 26, St. Charles 27, Belleville, Ill., 28, Alton 29.
Sam'l of Posen Co.: Tyrone, Pa., 22, Latrobe 24, Uniontown 25, Greensburg 26, McKeesport 27, Wheeling, W. Va., 28 9
Scorer-Willard Co.: Alliance, O., 24 5, Massillon 26-7.
Seymour-Stratton Co.: Hillsboro, N. H., 21-2, Concord 24-5, Franklin 26-7.
Taken from Life Co: Toledo 17, week, Cleveland 24, week.
Trelegan-Seward Co; Port Carbon, Pa., 20-2.
Two Johns: Brooklyn, E. D., 17, week, Hoboken 24, week.
T. W. Keene: Savannah 20-2.
Tin Soldier Co: San Francisco 3, three weeks, Los Angeles 24, week
Two Old Cronies: Vicksburg, Miss., 19-20, Natchez 21, Baton Rouge, La, 22, New Orleans, 24, week.
T. J. Farron: Lexington, Ky., 20-2, Cincinnati 24, week.
Tony Denier's Co.: Columbus, O., 17, week.
True Irish Hearts: Norfolk, Va., 17, week.
Three Corners Co.: Lancaster, Pa., 24.
Thrown Upon the World Co.: Reading, Pa., 27-9.
Trixie Co.: Tiffin, O., 21.
Ullie Akerstrom: Reading Pa, 17, week, Harrisburg 24, week, Johnstown, 31, week, McKeesport Nov. 7, week.
Under the Gaslight (Turner's): New London, Ct., 20-2, Wilmington, Del., 24, week, Philadelphia 31, week, Richmond, Va., Nov. 7-9, Norfolk 10 12.
Under the Lash: Chicago 17, week, Indianapolis 24, week.
Vernona Jarbeau: Peoria, Ill., 20-1, Beloit, Wis., 22, Davenport, Ia., 24, Des Moines 25-6, Omaha, Neb., 27, St. Joseph, Mo., 28, Atchison, Kas., 29, Kansas City, 31, week, Louisville Nov. 7, week, Cincinnati 14, week.
W. J. Scanlan: Denver 17, week, Minneapolis 31, week.
Winnett's Passion's Slave Co.: Washington 17, week, Baltimore 24, week, Pittsburg 31, week.
Winnett's Great Wrong Co.: Cincinnati 17, week, Louisville 24, week, Nashville 31-Nov. 2.
White Slave Co.: Ypsilanti, Mich., 22, Sandusky, O., 24, Lima 25.
We, Us & Co.: Sandusky, O., 20, Lima 21, Fort Wayne, Ind., 22, Logansport 24.
Watkins' Catnip Tea Co.: Syracuse 20-1, Auburn 22.
Wilber Co.: Sacramento, Cal., 24, week.
Weston Brothers: Boston 17, week, Providence 24, week.
Waite's Co.: Steubenville, O., 17, week, Wellsville 24, week.
Wilson Day Co.: Pittsfield, Mass., 17, week, Springfield 31, week.
Zitka Co.: Brooklyn 10, two weeks, Philadelphia 24, week
Zozo: Chicago 10, two weeks, Bloomington 25, Peoria 26-7, Springfield 28-9, St. Louis 31, week.

## OPERA AND CONCERT COMPANIES.

Amy Gordon Opera Co.: Chicago Sept. 12, six weeks.
American Opera Co.: Philadelphia Nov. 7, week, Baltimore 14-16, Pittsburg 17-10
Bostonians: Syracuse 19-21, Utica 24, Watertown 25.
Bensberg Opera Concert Co.: Newcastle, Pa., 20, W. Bridgewater 21, Uniontown 22, E. Liverpool, O., 24, Steubenville 25, Belleaire 26, Cambridge 27, New Philadelphia 28, Urichsville 29, Wooster 31.
Bennett-Moulton Opera Co. A: Trenton, N. J., 17, week, Elizabeth 24, week, Wilmington, Del., 31, week.
Bennett-Moulton Opera Co. B: Haverhill, Mass., 17, week, Lowell 24, week, Gloucester 31, week.
Casino Erminie Co.: Chicago 17, three weeks.
Casino Erminie Co. No. 2: Scranton, Pa., 19-20, Harrisburg 21-2, Pittsburg 24, week.
Conried-Hermann Opera Co.: Chicago 10, three weeks.
Carleton Opera Co.: Pittsburg 17, week, Columbus, O., 27-9.
Criterion Opera Co.: Springfield, O., 17, week, Chillicothe, O., 26, Portsmouth 27, Ironton 28.
Dunlap's Opera Co.: Chicago 17, week.
Emma Abbott: Cincinnati 17, week, Louisville 24, week, St. Paul 31, week.
Fifth Avenue Opera Co: Batavia, N. Y., 17, week, Dunkirk 24, week.
Foster's Ideal Opera Co.: Buffalo 17, week, Cleveland 24, week, Detroit 31, week, Chicago, Nov. 7, two weeks.
Grau's French Opera Co.: Boston, 17, week, Montreal 24, week.
Jules Levy Concert Co.: Westerly, R. I., 20, New London 21, Meriden 22, Hartford 23, Poughkeepsie, N. Y., 28, Hudson 25, Cohoes 26, Ft. Plain 27, Herkimer 28, Auburn 29, Syracuse 30.
Kimball-Corinne Opera Co.: Troy 17, week, Montreal 24, week, Toronto 31, week.
Little Tycoon Opera Co.: Buffalo 17, week, Lyons 24, Syracuse 25-7, Oswego 28, Watertown, 29.
MacCollin Opera Co.: Atlanta, Ga., 20-2, Macon 24-5, Savannah 26-9
McCaull's Opera Co.: Philadelphia, Oct. 10—indefinite season.
Montague-Turner Gem Opera Co; Archbald, Pa., 20, Plymouth 21, Bloomsburg 22.
Pyke Opera Co., Winnipeg, 17, week, Fargo, Dak., 24-5 Miles City 26-7.
Rhinehart Sisters: Newark, O., 24-6, Alliance 27 0.
Rock Band Concerts: Westerly, R. I., 27.
Royce-Lansing Bell-Ringers: Aston, Dak., 20, Ipswich 21, Aderdeen 22, Ellendale 24, Columbia 25, Groton 26, Webster 27, Millbank 28, Ortonville, Minn., 29, Wahpeton, Dak., 31.
Starr Opera Co.: Mt. Vernon, N. Y., 17, week.
Templeton Opera Co.: Lynchburg, Va., 18-22, Richmond 24, week.
Wilbur Opera Co.: N. Y. City 17, week.

## MINSTRELS.

Barlow Brothers: Leetonia, O., 20, Niles 21, Beaver Falls, Pa., 22, Olean, N. Y., 28.
Banks': Altoona, Pa., 20, Clearfield 21, Huntingdon 22, Feaver Falls 25.
Emerson's: Portland, Ore., 17, week.
Field's United Operatic: Tamaqua, Pa., 20, Hazleton 21, Danville 22.
Gorman Brothers': Kingston, Ont., 21, Belleville 22, Toronto 24-6, Buffalo 31-Nov. 2.
Haverly's: Louisville 20-2, Nashville 24-6, Chattanooga 26-7, Knoxville 28, Rome, Ga., 29, Atlanta 31-Nov. 1.
Hi Henry's: Owosso, Mich., 21, Flint 22, Fenton 24, Mt. Clemens 26, Port Huron 27.
Hicks': Lynn, Mass., 21-2, Philadelphia 24, week.
Hennessy's: Franklin, Mass., 22.
McN. J S: Baltimore 17, week, Wilmington, Del., 24, Lancaster 25, Reading 26, Pottsville 27, Easton 28, Norristown 29, Philadelphia 31, week.
McIntyre and Heath's: Hot Springs, Ark., 20, Texarkana, Tex., 21, Clarksville 22.
Moran-Thomas: Baltimore 17, week.
Rice, Hart and Ryman's: Cincinnati 17, week.
Sweatnam, Rice and Fagan's: Louisville 20 2, St. Louis 24, week, Cincinnati 31, week.
T P W.: Philadelphia 17, week, N. Y. City 24, week.
Wilson and Rankin's: Springfield, Mo., 24, Ft. Scott, Kas., 25, Sedalia, Mo., 26, Kansas City 27-9.
Wilson's: Glen's Falls, N. Y., 20, Saratoga 21-2.

## VARIETY COMPANIES.

Andy Hughes' Co: N. Y. City 17, week.
Arizona Joe: Lawrence, Mass., 17-20, Amesbury 21, Exeter, N. H., 22, Nashua 24, Cohoes, N. Y., 27, Troy 28.
Australian Novelty Co.: Philadelphia 17, week, Newark 24, week.
Emily Soldene Co: Louisville 17, week.
Farnum's Co.: Mystic, Ct., 24.
Fitzgerald's Early Birds Co.: Holyoke, Mass., 22, Worcester, Mass., 24.
Hallen-Hart Co.: Rochester 17, week.
Gus Hill's Co.: Brooklyn 17, week.
Gibson and Ryan: Yonkers, N. Y., 26.
Howard Athenaeum Co.: N. Y. City 17, three weeks, Brooklyn Nov. 7, week, Newark 14, week
Hyde's Specialty Co: Wheeling, W. Va., 22, Pittsburg 24, week.
Ida Siddons' Co.: Louisville 17, week.
Kernell's Co: N. Y. City 10, two weeks, Philadelphia 24, week.
Lilly Clay's Co.: Rochester 17, week, Providence 24, week.
Lisa Webber: Buffalo 17, week.
Marinelli's Congress: Providence 17, week, Buffalo 24, week.
Night Owls: Newark, N. J., 17, week.
Night Hawks: Buffalo 17, week, Syracuse 24, week.
Pat Rooney: Philadelphia 17, week, Allentown, Pa, 24, Pottsville 26, Williamsport 28
Rentz Santley Co.: Philadelphia 17, week.
Reilly-Wood Co.: Washington 17: week, Baltimore 24, week.
Sparks Brothers: Wrightsville, Pa., 20, Marietta 21, Columbia 22, Lebanon 25, Hummelstown 26, Womelsdorf 28, Myerstown 29.
Sheffer-Blakely Co: Pittsburg 17, week, Cincinnati 24, week, Chicago 31, two weeks.
Tony Pastor's Own Co.: Baltimore 17, week, N. Y. City 24.

## CIRCUSES.

Barnum's: Norristown 20, Plainfield, N. J., 21, Hoboken 22.
Doris': Sherman Tex., 20, Clarksville 21, Paris 22, Bonham 24, Dalton 25, Gainesville 26, Cleburne 27, Darrell 28, Terrell, 29, Weathersford 31, Fort Worth Nov. 1
Irwin's: Alexandria, Va., 24-6, Fredrickburg, 27-9.
King Franklin: Chattanooga, Tenn., 25.
Sells': San Antonio, Tex., 22.
Wallace's: Chattanooga, Tenn., 27.

## MISCELLANEOUS.

Bristol's Equescurriculum: Mobile 17, week, New Orleans 24, two weeks.
Bartholomew's Equine Paradox: City of Mexico August 15—indefinite.
Herrmann: Brooklyn 17, week Brooklyn, E. D., 24, week.
Kellar: Baltimore 10, two weeks, Detroit 24, week.
Magri Co: St. Catherines, Ont., 24, Hamilton 25-6, St. Thomas 27, London 28-9.
Marshall's Japs: Chicago 17, two weeks.
Walker's Wonderland: Johnstown, Pa., 26.

## A Tribute

Aimee is dead! What a shock did those few words bring to many a one who knew this bright and charming woman; and to know her was to love her. Not only as an artist was she to be admired, but as a gentle, amiable woman. It was a delight to be associated with her, for rare it is to find one so gifted, at the same time utterly devoid of the selfishness, jealousies and other small traits of character often found in stars and people who have been successful in their line of business. Thirty weeks of being a member of her company will be long remembered and treasured, for now Mam'zelle Aimee is dead. The memories of her have filled my heart with sweet and sad thoughts of the gentle words she has spoken, of the evidences of her great big heart, of the lessons taught by her finished acting, her merry ripple of laughter and droll sayings. How interested she was in everything said to her. There is none like her—she was the only Aimee.

The last night she played there was a spirit of sadness around and about, as is often the case when companies are closing after a prolonged season and the end of long journeyings together. We had travelled from New York to San Francisco and return, many thousands of miles; but far from our thoughts was it that never again would Marie Aimee sing "Pretty as a Picture," to which she has given a world-wide fame. Never again would the curtain ring up on her. Creep into bed, my baby—the curtain was down, the lights out forever, the good-byes were final. But a few short months and her life has ended. Yet, though sad, it may be better so. May she rest in peace and her memory kept ever green in the hearts of those who knew her best and admired her as an artist and for the many noble qualities she possessed.

Bright as a sparkling dew-drop,
Light and airy—merry and gay,
Ever with smiles to greet us
As the sun to the new-born day.
Closed are her bright eyes forever,
Hushed the sweet tones of her voice;
Gone is the rippling laughter
That made us at all times rejoice.
Ring down the curtain, put out the light;
She has sung her last song;
She has bid us good-night.

Jennie Williams.

## The Rudiments.

A correspondent who signs himself A. J. R. thinks that I am correct with regard to the proper reading of the first line of Portia's Mercy Speech, if we consider it as a part of the play; but if we isolate the speech, he is of opinion that it would be correct to emphasize the words *quality* and *mercy* as well as *strained*, as Professor Pinkley does.

If by isolating the speech we change the meaning of the first line, we should change the reading; if we do not change the meaning of the line by isolating the speech, we should not change the reading. The meaning is the same, I think, whether we consider the speech by itself or as a part of the play.

*Often.* A correspondent requires with regard to the pronunciation of this word. He seems to be in doubt whether he should be guided by the dictionaries, which would have him pronounce it without sounding the *t*, or by the stage where he says he is sure he has often heard it pronounced as it is written. The stage is not yet so safe a guide to follow in pronouncing our English as the dictionaries are; the time is not far distant, however, when it will be.

*Bade.* Mr. Dore Davidson errs in sounding the *a* of this word long. This form of the imperfect of *to bid* is pronounced precisely like the adjective *bad*

*Recognize.* If Mr. John Eagleton McDonald will consult his dictionary, he will find that this word is accented on the first and not on the last syllable

*Circumstances.* In pronouncing the word, some of the members of the Two Orphans' cast, at the People's, made *a* short and some made it obscure. The latter is the pronunciation of the more careful speakers.

*Gallant.* This word—the substantive—is properly accented on the second syllable, as Mr Hickman accents it, and not on the first, as Mr. Brennan accents it in The Two Orphans.

*Immediately.* Mr. Hickman's mode of pronouncing this word is rather antiquated.

*Ruffian.* It cannot be said to be really incorrect to make of this a word of three syllables; it is, however better to make it a word of two syllables and pronounce it *ruf-yan.*

In the second act of The Two Orphans, the Chevalier says that something will be made *red with blood.* To judge from Mr. J. L. Edwards' mode of uttering these words, it is the color that excites his horror, whereas the author undoubtedly intended that the horrible should be excited by the thing that makes the color. As blood never makes any color but red, no meaning that could possibly be put into the words would justify the emphasizing of the word *red.* This is one of those continually-occurring cases in which a little thought would set the reader right. Force is doubly effective, if you get it in in the right places. In language such as that of The Two Orphans, these places are not hard to find.

*Hymeneal.* Mr. Sam Bernard, the clever comedian of the Lost in London cast, misplaces the accent of this word It is not on the second, but on the third syllable.

*Interesting* Miss Wilson should accent this word on the first, not on the third syllable.

"The true secret of *good* breeding is to appear to *like* everything."

Mr. Lauren Rees read this sentence as I italicize it. If the context justified the reading, I failed to see it. I think that if Mr. Rees looks at the sentence carefully, he will find that to bring out the thought *appear* should be more strongly emphasized than any other word in it, and that *good, breeding, like* and *everything* should receive about equal stress.

Mr. Rees appears to be a painstaking young actor. He has learned to keep still and so to dispose of his hands that they never appear to be in his way, which is more than can be said of some of the young men in Miss Claxton's company—of Mr. Eagleton McDonald, for example.

Mr. Newton Beers, the star of the Lost in London company, in responding to a call before the curtain, took occasion to apologize to the audience for the condition of his voice. Mr. Beers' voice certainly was not in good condition, nor will it ever be in good condition unless he changes his mode of using it. Mr Beers uses the wrong end of his bellows

There are few authors, very few, whose diction, for the reader's purposes, cannot be frequently bettered by a little editing. No one can write thoroughly well for the stage that is not himself, theoretically at least, master of the reader's art. This knowledge is the only sure guide in the constructing of sentences that will go trippingly from the tongue; without it a writer is pretty sure frequently to put his important words in the wrong places for the reader, and more frequently still to encumber his sentences with the superfluous. Take for example this sentence, "For what is honor with empty pockets in this thievish world." More effect can be produced with the words, *what is honor with empty pockets*, than can be produced with the whole sentence, spoken as it stands.

"I never take half a *loaf* when the whole can be had." This is Mr. Wheatcroft's mode of reading the sentence in The Still Alarm. I should think it would be better; would make the sense a little clearer to read thus: "I never take *half* a loaf when the *whole* can be had."

There is one member of the Still Alarm cast that betrays a marked tendency to mangle the final unaccented vowels, though in other respects his pronunciation is quite free from errors, or even inelegancies. His *ments* are not unfrequently *munts*; his *ents*, *unts*, etc., etc.

*Perfectly* Mr. Burrows' pronunciation of this word is as bad as it well could be. He fails utterly in pronouncing the first syllable. It is not *pur*

*Certainly.* One that pronounces as correctly as Miss Archer does generally should not pronounce the first syllable of the word *sur.* Mr. Burrows and Miss Archer are advised to consult the English members of the Lyceum company concerning the proper sound of this *e*.

Alfred Ayres.

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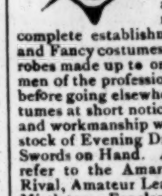

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## London News and Gossip.

LONDON, Oct. 5

Last week, just a few hours too late for treatment by "yours truly," there was tried at a Vaudeville matinee a strange and fitful play called Fettered Freedom. This has been unearthed—or, shall I say uncloseted?—by John Cobbe, who not long ago attended his chief, Wilson Barrett, through certain of your States. Whether those States were the more gracious for this attention I do not now propose to inquire. But this I know, that Cobbe is a man of parts (by which I do not mean to infer that he is a player), and that as a business manager he is "all there"—or, in fact, anywhere else that may be necessary.

The play aforesaid (which perhaps Cobbe, liking the look of it in MS., thought might be useful for the Anglo-American agency he represents, was written by "Milner Kenne" and C. H. Stephenson. The first is, I may tell you, a pen-name for Doctor Milliken, well known in our West-End; the second is an old-time histrion of some skill both as an actor and as a nailer-up of plays. Also he was the original Father Tom in The Colleen Bawn at the Adelphi when the present writer and many of the fine flower of MIRROR-readers were muling and puking in their nurses' arms.

* * *

The plot of this Fettered Freedom was, to say the least of it, peculiar, and showed how a certain young doctor had a wife who was an invalid who had a pretty lady companion, Norah by name. Hence it happened that the doctor silently loved the lady's companion, and she silently loved him, while the poor wife silently saw it all, and after awhile called the two silent lovers to her bedside and betrothed them to each other; after which she was supposed to die but didn't. In another act, some months afterward, the wife was seen in pretty good health, notwithstanding that the lady-companion was still living in the same house, and was often engaged in exchanging confidential condolences with the disconsolate doctor. Anon the doctor's wife, taking a large consignment of poison by mistake, died again, and much to everybody's surprise kept dead this time. Whereupon the doctor and his long-time second-wife-elect were charged with "removing" the invalid wife; but after this and sundry other annoyances they were allowed to settle down in matrimony—and not too soon, as many kind friends in front confessed.

* * *

The said kind friends in front consisted of a vast number of the more or less noble (generally less) army of deadheads, who had gathered in full force at this the first production of the Autumn matinee season. Of course they cheered lustily out of gratitude for seats received, but it was plain to the more thinking that Fettered Freedom, despite a good deal of clever writing and construction, was no use for stage purposes. Some excellent acting was shown by Fanny Brough, Helen Leyton, Mary Rorke, Yorke Stephens, Bassett Roe and E. M. Robson.

* * *

On Monday, at the Aquarium, up in Westminster, a strange entertainment was offered for the first time in London—and then only to the press. This was a performance of the "Troupe du Concert du Tunisien," which has for some time been, I understand, well received in Paris. The chief of this Tunisian Band, which, from its discordance, might be called the Out-of-Tunisian Band, is La Belle Fatma Ben-eny, a Moorish lady of what police-court reporters would call "considerable personal attractions."

* * *

At the Islington Grand this week Londoners have made the acquaintance of Our Joan, a drama written by Mr. and Mrs. Herman Merivale, and produced about six weeks ago at the Prince of Wales', Birmingham, by Amy Roselle and Arthur Dacre, who is Mr. Roselle (I mean, of course, that Amy is Mrs. Dacre), and subsequently taken on tour by them with tolerable success. Originally, I believe, the play was produced in New York by Rose Coghlan and company, but as I know nothing of its trans-Atlantic experiences I must here take it on *de novo*. Our Joan (who is, of course, represented by Amy Roselle) is a heroine of the Grace Darling type. She is a Cornish fisher-girl, who, having performed some special act of heroism, is decorated with the Royal Humane Society's medal by the local Squire—a worthy man but a tedious. Arthur Meredith (a London swell and the juvenile lead) and Captain Brandon (as the would-if-he-could-be villain of the piece) look on with rapture. Arthur loves Joan and would make her his wife. The Captain would make other arrangements. The introduction of these young men, coupled with the ceremony of decoration and the telling of some long-winded stories, which go to show that a mystery hangs over the birth of Joan and her brother George, pad out the first act. At its conclusion Arthur asks Joan to be his wife, and she, after some hesitation, consents.

Act II. takes place at the Merediths' town-house. Arthur has married Joan, but not her family. She has promised him she will not communicate with them for at least a year. Arthur's cousin, Lady Ruth, is living with the Merediths, and is "forming" Mrs. M. also. She is doing her level best to estrange husband and wife, for she (Ruth) used to love Arthur herself in the old days. Joan's brother George, who is a man-o'-war's-man, is falsely accused of some disgraceful offence on board his ship and is sentenced to be flogged. Sooner than bear this disgrace, he deserts—and with an ease which says little for our naval discipline. George writes to Joan to tell her he has deserted, and her reception of the letter is offence No. 1 against her husband's decrees. Presently George arrives himself, still dressed in his "common" sailor's clothes, and kisses and hugs his sister with right good will. The wily Ruth spies this out and brings Arthur to behold it, suggesting, of course, that George is Joan's lover. Arthur, with inconceivable chuckle-headedness, takes this view of the case with much promptitude, and calls Joan some very bad names. Joan, with proud disdain, tells Arthur she will leave his house forever, and go home with her brother to her own people. What is more, she informs him of a rather important piece of news which George had made such haste to bring her. This is that the mystery hitherto surrounding the birth of Joan and George Trevenna has now been cleared up. That the death-bed repentance of their haughty father has put everything straight, and that George Trevenna, the despised "common" sailor, is now Sir George Brandon, a wealthy baronet of an old and crushed family. Collapse of Arthur and Lady Ruth.

In Act Three, Joan has gone back to live with her grandfather, the old light house keeper, and she pines for her husband, whom, however, she is far too obstinate to forgive, more especially as the would-if-he-could-be wicked Captain Brandon fills her up with anecdotes of Arthur's carrings-on with Lady Ruth. But presently Arthur drops in himself to give the lie to these aspersions and to implore Joan to away with him to his yacht. Just as Joan is about to relent, Arthur incidentally mentions that Lady Ruth is on board and will be very glad to see her. Hereupon Joan freezes up again, and Arthur has to away without her. It is a dirty night at sea and what with sheet-iron thunder, the artificial-rain box, and the wailing wind, there is plenty of wild work at the wing. Arthur, either to show his grief at Joan's obstinacy or still further to prove his own chuckle-headedness, puts out to sea in a little boat to meet his yacht. And either the boat or the yacht, or both, are immediately wrecked amid much excitement and the heaving-up of considerable powdered salt. Of course Joan immediately dons her old fisher-girl garb and puts off in another little boat to save the poor creatures on the wreck. She returns with one of them—very wet, but safe and sound, and discovers that she has saved her husband. It is only fair to assume that (when they have been thoroughly dried) the pair will live happily ever after.

* * *

The first act is over-full of conventional cackle. The second is from start to finish high comedy of first-class quality, winding up with a strong dramatic situation. In the third, by attempting to import the element of nailed-up realism into their work, they have spoiled (artistically) the good effect of their excellent second act. For Miss Roselle's acting as Joan no praise can be too high. Over and over, again she roused the audience to enthusiasm. What was perhaps even a greater feat, she seemed to inspire the ordinary stiff and angular Dacre with some of her own energy and ability, and he showed to more advantage than I have ever before beheld him.

* * *

Miss Esmeralda, the new burlesque by Fred. Leslie and Horace Mills, which was to have been produced at the Gaiety last Saturday night, was at the last moment postponed to next Saturday, owing (it is stated) to "insufficient rehearsal." There appears, however, to have been an over-sufficiency of "temper" in all concerned during such rehearsals as had been held up to the time of postponement.

* * *

Your Sheridan and Co. are still at the Opera Comique with their Sempiternal Fun on the Bristol. As the bill requires strengthening, he contemplates turning on one or both of the other pieces he has brought with him from foreign parts. One of these is a one-act absurdity called Nap, which John played with some success in Japan. The other is a longer effort, and bears the title of Wards and Guardians. Also, Sheridan has been colloguing with little Charles Lauri, the impersonator of cats and poodles and monkeys and other fearful wild-fowl. The result of all may presently be shown by the production of a dumb-show drama in which he and Lauri will be so mixed up that it will not be within the resources of ordinary first-night science to tell the other from which.

GAWAIN.

## Notes from Paris.

PARIS, Oct. 8, 1887.

There is no use in disguising the fact: M. Gondinet's Degommé, at the Gymnase, is a failure. Everybody hoped that a piece that had been so rudely shaken by the censorship would have a striking success to confound those clerks who sit in judgment on the works of men like Augier, Dumas, Sardou and the rest. But, *ma foi!* this time we must admit that Anastasie was right, for it is no secret that the objections of the examining committee were not confined to the red robe of the Prosecuting Attorney. The idea of the piece and the sentiments expressed by the characters shocked them, as it did the public of the first performance—and the picked audience of a first representation is generally *blasé* enough not to be shocked on slight provocation. The piece is improbable and even shocking. M. Gondinet presents us M. Barenton, a stern and straight-laced magistrate, who has been so long in office that he believes himself indispensable. But one fine day he is removed through the influence of the Prefect, who, to add insult to injury, has secured the appointment of Barenton's son-in-law, Chevrette, deputy and advocate. Barenton's daughter, Blanche, had married Chevrette without loving him, and soon after the marriage she began flirting with a gentleman whom she had known before she became Chevrette's wife. Several compromising letters have passed between her and M. de Prefailles, and these letters have been stolen by a servant, upon whom they are found when he is arrested. They will be sent to the new Prosecuting Attorney, and Blanche will be ruined. She avows all to her father and asks him to save her. Barenton, instead of thinking of his daughter's honor, is quite willing that these letters shall fall into Chevrette's hands. This is his idea of vengeance! Blanche searches her husband's papers and finds a package of letters addressed to M. de Prefailles; but although they begin in very affectionate terms they are not those written by her. Chevrette is so badly received by the bar that he resigns at once, and as the Minister who appointed him is no longer in office Barenton is renamed to his old post. Blanche, who has no longer any illusions about M. de Prefailles, returns to her husband, who in turn is forgiven by his father-in-law. There is really no piece. Gondinet has grouped together this lot of lawyers and judges for the purpose of satirizing the Corporation. But he has gone too far. He has shown us a profession where a fine sense of honor is certainly as common as elsewhere, trafficking in its honor and dignity. Gondinet's friends try to soften this failure by saying he is ill and was not able to revise his piece at the rehearsals as it is his custom to do. Under the circumstances it would have been better to postpone its production.

Planquette's new opera of Surcouf has been well received at the Folies Dramatiques, and will have a good run, although it is far from being a second Cloches de Corneville. The authors of the piece, Messrs. Chivot and Duru, have taken for their hero an historical personage, Robert Surcouf, who was a redoubtable corsair and cruel enemy of England at the close of the last century and the beginning of the present. In the prologue Surcouf quits Saint Malo for the Indias, leaving behind his betrothed, Yvonne, who swears to wait for him during his five years' cruise. When the fourth is about ended and no news has been received from Surcouf for a long time, Yvonne's aunt, Arabella, tries to persuade her to marry Captain Thompson, an English sailor, who has taken a fancy to her. Yvonne demands a day for reflection before deciding, and in the meantime Surcouf arrives. Aunt Arabella tries to prevent the lovers from meeting, but does not succeed, and the marriage is about to take place when Thompson has his rival kidnapped and sent to England. Surcouf escapes, and after all sorts of adventures succeeds in reaching Saint Malo, where he marries Yvonne. These adventures give the authors a chance to arrange several effective scenes and to introduce a lot of patriotic tirades which always please the spectators of every country. Planquette's music is a little too full of reminiscences of his previous works; it has that catchy quality which puts the average listener in good humor without too much shocking the amateur. There are plenty of waltzes and duets, and a comic Sicilian duet in the second act which made a decided hit. The piece is well acted, but badly sung by all the cast except Morlet.

The Odeon has given two new pieces this week, Maître Andrea, one act in verse, and The Perdrix, three acts in prose. The first piece, written by Henri Blau, to whom we owe the librettos of Ligard and The Cid, is a charming Venetian love story, full of sentiment and taste, and written in excellent style. The Perdrix, written by Eugene Adenis and Henri Gillet, is suggested by Lafontaine's fable. The two young authors give us a realistic picture of a mother who, imitating the bird in the fable, tries to save her daughter from an unworthy marriage by pretending to fall in love with the aspirant for the young lady's hand, and thereby revealing to her the baseness of his character. But the authors are too inexperienced to treat so thorny a subject, and some of their scenes are so brutal and false that the audience murmured. Official influence was brought to bear on the manager of the Odeon to mount this piece, and he must now regret his feebleness.

The Review, if I mistake not, is a kind of entertainment peculiar to the Parisian stage. It is usually given at the end of the year and resumes all the notable events of the previous twelvemonth. The ingredients of this kind of a spectacle are plenty of well turned couplets, a lot of pretty women and a *compère* who knows how to keep the ball rolling during the six or more scenes of which the review is composed. This year the Renaissance, instead of waiting until December, has started off the season with a Review called Paris without Paris, the second Paris being the French word for bets. Thus, the piece is supposed to represent Paris deprived of those interesting gentlemen known as bookmakers. Paul Ferrier, Clairville and Depre are the three clever men who have mixed this Russian salad, which, if you are a *boulevardier*, you can appreciate; otherwise most of the "hits" would be lost. I will cite two of the parodies, the subjects of which have more than a Parisian reputation: General Boulanger and Coquelin. Another good take-off is on the subscription nights at the Francais, where the subscribers are represented as talking aloud about their private affairs while the actors are vainly endeavoring to make themselves heard. A half a dozen of the pretty girls who figure in this piece—and, alas! endeavor to sing—having assumed aristocratic stage names, have been legally invited to retire them from the bill. One bailiff, fearing that his summons might not reach the fair adversary, had the happy thought to enclose it in a superb bouquet. Imagine the pout of Mlle. de X when she discovered the trick!

The revival of The Grande Duchesse at the Variétés has been received with a general expression of delight. The dialogue is a little bit old, because its satire is not so applicable to-day as it was at the end of the Empire; but it is very bright all the same, and so superior to the librettos nowadays. And the music! I can never listen to Offenbach's music—which is played too rarely here—without wishing that he could send back from the Elysian Fields his wonderful vitality and freshness of inspiration to his successors. When we compare his rich and joyous melodies with the work that is produced by the "young masters" of to-day, the comparison is to the great disadvantage of the latter. If we except Mme. Angot and one or two other works, there has been nothing written in the opera bouffe line equal to The Grande Duchesse, Belle Helene and Orphée. Madame Judic lacks the grand air of Schneider, who created the title role; she is too *pot au feu*. The piece is in fact played too soberly by the whole company.

The mention of Schneider's name name recalls that of Aimee, who for some time played the same roles at the Varietes. That was before she went to America, where she passed the best part of her career and had her greatest success. To show that she was almost forgotten here, I need only say that her funeral was attended by scarcely fifty persons belonging to the profession. And yet, in 1871, she sent her comrades of the Varietes a cheque for 5,000f., knowing that they had been reduced by the siege, and had done other acts of kindness that should have called them at least to pay a last mark of respect.

M. Carvalho, having been cited before the police-court as one of the responsible authors of the Opera Comique disaster, has resigned his position as manager. His successor will be named in a day or two. The new opera to be produced at the Grand Opera during the season of 1888-89 will be called Ascanio. It is arranged from Paul Meurice's drama of Benvenuto Cellini by M. Louis Gallet. M. Saint-Saens will write the music. A suit is threatened by M. Damala against Manager Koning, of the Gymnase. M. Damala was engaged at a salary of $100 a month and $20 extra for every performance. M. Koning wants to keep Damala idle now that he has engaged Marais, and Sarah's husband intends to ask the courts to cancel the contract. Nancy Martel, of the Odeon, is to join the Francais company next year. Her sister, Lea Mallet, is to marry Captain Maujan, author of Jacques Bonhomme, a drama that had some success at the Theatre de Paris a year ago.—The daughter of Jules Massenet, the composer, is to be married to E. M. Bessand, a business man.—Count Ruolz-Montchal, who has just died at the age of eighty, was not only the inventor of electro-plating, but was a distinguished composer. The opera of Lara, produced at the San Carlo, at Naples, in 1835, under Rossini's auspices, had considerable success and led to the engagement at Paris of Duprez, the tenor. In 1839 The Vendetta, another grand opera by Ruolz, was produced at the Grand Opera in this city and met with great favor. Ruolz was prouder of his musical works than of his scientific inventions.

STRAPONTIN.

## Professional Doings.

—Julian Greer has been playing juvenile business with John S. Clarke in Philadelphia.

—Brennan and Quinn's Star Theatre company is in its third successful travelling season.

—Charles Hagar, late leading man with T. W. Keene, is at liberty.

—A. L. Southerland is at liberty for manager or advance agent. At present he is at Clark's Hotel, Boston.

—Green and Sleator now manage Kellogg's Opera House, Charlotte, Mich. The house caters to 5,000 and seats 800. The managers play all good attractions on shares.

—It is reported that Stricken Blind was recently stricken down on the banks of the Mississippi.

—Edward J. Hassan, who has so successfully managed A Cold Day, has purchased from Gus Williams the sole right to One of the Finest.

—Robert Downing played a fine engagement at the Grand Opera House, Cincinnati, last week.

—J. W. Grath has retired from Mestayer's Tobogganing company.

—Harry V. Vogt has sold all rights in his three-act comedy, Euchred, to Agatha Singleton, of the Graham Earle company.

—Bert Davis, press agent, writes that the Wilson and Rankin Minstrels are doing a big business in the Southwest.

—All creditors of Bartley Campbell are requested to meet the receiver, A. M. Palmer, at the Madison Square Theatre, Oct. 28, at 3 P. M.

—Gustave Frohman has given Kittie Rhoades permission to play May Blossom.

—Attractions are wanted for Thanksgiving and New Year's at the Thomaston (Ct.) Opera House. Manager H. T. Parker says the house has not opened this season to less than $325.

—W. H. Whedon, a capable young actor, last season with Passion's Slave, is at liberty for leading heavies.

—The new theatre to be erected on the present site of the Cincinnati Vine Street Opera House will be ready for occupancy by Jan. 1.

—The completion of the Vine Street cable route in Cincinnati will assist the North-side theatres in that city to a considerable extent.

—Dolores was presented last week to crowded houses at Heuck's Opera House, Cincinnati, and on the opening night Bolossy Kiralfy was dragged before the curtain and forced to mutely acknowledge the honor of the reception.

—Last week Kittie Rhoades played to over $1,500 in New Brunswick, N. J.

—Duke Faber has been relieved of the business management of Mabel Sterling in Three Corners. Victor Guttman succeeds him.

—The great circuses which the late Mr. Hengler established in London, Liverpool, Glasgow and Hull, have been left by his will to his sons, Messrs. F. and A. H. Hengler.

—A syndicate has been formed of members of Parliament and prominent Scotchmen for the production in this country of The Blue Bells of Scotland.

—The new Casino Theatre, Detroit, has been added to T. H. Winnett's booking list, and he has already dated Lottie Church, True Irish Hearts, Black Thorn and the Weston Brothers. He is negotiating for One of the Bravest, the Rentz-Santley company, Charles A. Loder, Hallen and Hart and others.

—Warren Ashley writes that himself and wife, Marie Heath, will next season support Johnny Prindle in a piece called Reuben Glue; or, The Cave of Gold. The company will be under the management of Charles Atkinson. Mr. Ashley is still the tenor and Miss Heath the soubrette of Atkinson's (the only legitimate) Peck's Bad Boy company.

—S. P. Norman has made some very nice bookings through Eastern Pennsylvania for the Montague-Turner Gem Opera company. Managers who played the company last season are anxious to make return dates. Altogether the outlook for success is very encouraging.

—The dates of Nov. 3, 4, 5 are open at White's Grand Opera House, Detroit.

—Toma Hanlon sang "The Last Rose of Summer" last week in Zozo at Detroit and had to repeat it six times in response to enthusiastic encores. Owen Meredith's remark that 'old things are best," was a plea which holds good in the case of this charming chestnut.

—J. C. Stewart's Two Johns company opened at the People's Theatre, Brooklyn, E. D., on Monday night to the largest house of the season.

—Will C. Sampson is a member of the company engaged to support George S. Knight in Rudolph.

—An invention is offered to the public—an ingenious and simple device, known as the Micro-Audiphone, the invention of Dr. F. M. Blodgett—by which those affected with deafness can find, it is claimed, immediate and permanent relief, no matter how long they may have suffered. This device is made to fit any ear, and is manufactured and sold by the Micro-Audiphone Co., No. 1286 Broadway.

—Manager Will J. Davis, of the new Haymarket Theatre, Chicago, writes THE MIRROR: "I am pleased to say that as the theatre nears completion I am more gratified than ever with the work of architects. The decorators began work this morning, Oct. 17. The scenery is nearly all completed. Secured seats number 1,746. Add to this room for 800 boys in the gallery, and the total capacity is 2,546—say 3,000, with standing room. The house is of such admirable proportions that the distance from the orchestra rail to the rear seats of the parquet circle is but sixty feet. The theatre will be equally serviceable for the grandest stage productions and the most delicate comedy work."

—Last Sunday was Jennie Yeamans' birthday. She was—let us see—not as old as her mother was when she was born. That is, when Jennie was born. Miss Yeamans is playing to fine business with Our Jennie in the Southwest. The veteran David Bidwell paid her a fine compliment when he said she opened to four times the numbers she did on her last visit to New Orleans. The Crescent City press was delighted over the soubrette's work in Our Jennie. Miss Yeamans is now revisiting Texas. By the way, 'Our Jennie's birthday was remembered in jewelry and other presents.

—John Sleeper Clarke, the comedian, is a forgotten American. Twenty years ago there were three stars who could play engagements in Philadelphia running from two to six weeks. These were Edwin Forrest, Joseph Jefferson and John Sleeper Clarke. Not only is Mr. Clarke a forgotten American, but he is an almost forgotten Philadelphian. What engagements he used to play in the Quaker City! So popular was he that a four weeks' stay was nothing unusual. About twenty years ago he went to London, where he made fame, and possibly fortune. Twice since then he has attempted to regain his foothold in the City of Brotherly Love. But young Philadelphia is a stranger to him, while old Philadelphia has forgotten him.

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1887 - - THE QUEEN OF COMEDY - - 1888

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## PRESS NOTICES.

Brooklyn Theatre.—The story of Jack Yeulett's insane jealousy again chained the interest of the patrons of the Brooklyn Theatre last night. Although Hoodman Blind had been presented at this house during two weeks last season, the development of the plot was watched as closely as though it were entirely new, and the several strong scenes evoked much applause. Mr. Frederic De Belleville and Miss Viola Allen appeared for the first time on this side of the bridge in the two leading parts. Mr. De Belleville as Jack Yeulett sustained his reputation as an actor of pronounced ability, while Miss Allen in the trying dual role of Nance and Jess showed the possession of talent in a direction that she has heretofore not been enabled to display. The remainder of the cast gave satisfaction, and the scenery was effectively handled.—*New York World, Oct. 4, 1887.*

HOODMAN BLIND—ACROSS THE BRIDGE.

An effective and loudly applauded performance of Hoodman Blind was given at the Brooklyn Theatre. The house was crowded, and the acting of Frederic De Belleville and Miss Viola Allen in the stronger scenes evoked enthusiasm. The supporting company is of unusual excellence.—*New York Herald, Oct. 4, 1887.*

Hoodman Blind, during its recent week at the People's Theatre, New York, having Frederic DeBelleville and Viola Allen at the head, turned money away at every performance of the engagement.—*New York Times Oct. 8, 1887.*

HOODMAN BLIND, magnificently acted and mounted at the People's Theatre last week, keeps up its reputation as a drawing card, large numbers of persons being turned away every night. Mr. Frederic De Belleville as Jack Yeulett was superb. His handsome face and manly presence gave character to the part of the young farmer, and he acted it with an easy grace, deep feeling and quiet though telling force that was admirable. His tenderness and despair were alike touching, both being tinged by deep love for his outcast wife, while his rage was like that of the tornado. Miss Viola Allen as Jack's wife, Nance, was a ray of sunshine before her trouble and a sad picture in her misery. As Jess the Waif she was merry and light-hearted until trials came, when her wretchedness and despair were most pitiable. She was artistic in both parts and gave light and shade to the characters with unusual ability.—*New York News, Sept. 25.*

HOODMAN BLIND is one of those strong melodramas in which human nature is portrayed with skilful hands, and when presented by a company including such actors as Mr. Frederic De Belleville and Miss Viola Allen, it is a real pleasure to witness it, for it shows the wonderful influence which art possesses in interpreting the various characters of this rustling, bustling world.—*Brooklyn Times, Oct. 6, 1887.*

HOODMAN BLIND was greeted by such genuine demonstrations of applause as are vouchsafed to great plays and great actors only.—*New York Herald, Sept. 20.*

The Jack Yeulett of Mr. De Belleville was a clever and admirable impersonation. Miss Allen, in the double role of Nance Yeulett and Jess, a waif, brought the house down by her clever acting. The company which supported them was excellent.—*New York World, Sept. 20.*

Perhaps there is no dramatic title so little understood and yet so full of meaning as that of HOODMAN BLIND. In its present dramatic significance it is that of a young farmer, who, through the duplicity of a supposed friend, is deceived in to believing that his wife is untrue, while in fact she is the incarnation of purity and fidelity. In the development of the plot, the sunlight of truth dispels that which obscures the moral vision of the hoodwinked husband, and he is Hoodman Blind no longer.

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## PRESS NOTICES.

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*Daily Picayune, Oct. 10.*

The Academy of Music was filled to overflowing last night. The gallery and family circle overflowed before the curtain went up, and soon no good seats were left in dollar places. The attraction was Miss Jennie Yeamans and company in the new play written by Mr. Clay M. Greene, and called Our Jennie. Jennie Yeamans is a born soubrette—born with the inheritance of vivacity, and talent for dancing and singing—having all the natural qualities required in her line of business. More than that she was almost born on the stage. Her mother is the famous Mrs. Yeamans, who is and has been for years the mainstay of Harrigan's performances. The theatre has been familiar to her from her little childhood up to little womanhood. This leads to saying that Miss Yeamans knows about all that is to be known in her line of business, which includes jig and fancy dancing, singing comic and dialect songs, banjo playing, tomboy acting with a touch of the pathetic. There is no "wait till the clouds roll by, Jennie," about Jennie Yeamans. She waits for nothing, and makes sunshine enough, wherever she goes, to roll away the darkest clouds.

*Daily City Item, Oct. 10.*

Pretty and sprightly little Jennie Yeamans had a crowded house to greet her at the Academy of Music last evening when she presented for the first time in this city Our Jennie, a play written for her by Clay M. Greene. Our Jennie is not what one would call a one part play. It is true that Jennie shine forth as the bright particular star, but that is as much due to the bright little artiste as to the author. Jennie Yeamans' name is familiar to all theatre goers. She is young and handsome; she is at home on the stage; is incomparable in her character sketches and her songs and dances; she can, in fact, dance herself into the favor of the most critical audience. Miss Yeamans as Our Jennie appears as the spoilt child of fortune, a girl with a will, full of mischief, a character in which she can be inquisitive and provokingly pert; which she knows so well how to enact. Billy Gross, the handsome second baseman of the New Orleans nine, who yesterday, by his fleet base-running, won the medal offered by Jennie Yeamans for the player making the most runs, was presented with the prize by Miss Yeamans at the Academy of Music at the conclusion of the second act. The little star, in presenting the medal, said: "If eight of the boys forget me one of the nine will remember me. Take the medal, Mr. Geiss." The star and Billy were cheered to the echo.

*Daily States.*

Miss Jennie Yeamans appeared at the Academy of Music last night in her new play, Our Jennie, and the theatre was crowded from pit to dome.

*Times-Democrat.*

Miss Jennie Yeamans opened last night at the Academy in Our Jennie to a house that was packed from pit to dome. Miss Yeamans is a pretty and charming actress, and the ovation she received last night was richly deserved. She is remarkably bright, crisp and sparkling.

*Morning Chronicle.*

If ever a theatre was really crowded, this one was in that condition last night; in fact standing-room was at a premium. Outside of the interest created by the presentation of the base-ball medal was the fact of the great popularity of Miss Jennie Yeamans in the successful comedy of Our Jennie. Her appearance on the stage was greeted with tremendous applause which lasted several minutes, and which manifestation of the public approval was graciously and charmingly recognized by the little favorite.

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## To Bartley Campbell's Creditors:

All creditors, whether their claims be in judgment or otherwise, are requested to meet the undersigned for consultation at the Madison Square Theatre, Oct. 28, 1887, at 3 o'clock in the afternoon.

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SPECIAL NOTICE.

Owing to unforseen circumstances over which we have no control, all dates made for the Murray Opera House, St. Paul, previous to Dec. 12, are cancelled. This is imperative, as the theatre will not be finished until that time. All dates hold good for Minneapolis; those who are booked for St. Paul can have later dates if desired.

To the doubting Josephs let us remark that BOOTH and BARRETT are booked for a return date this year. That tells the story of the best theatrical cities of their size in America.

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